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Canterbury Official Guide

TO THE

CATHEDRAL CHURCH

AND

HANDBOOK OF THE CITY

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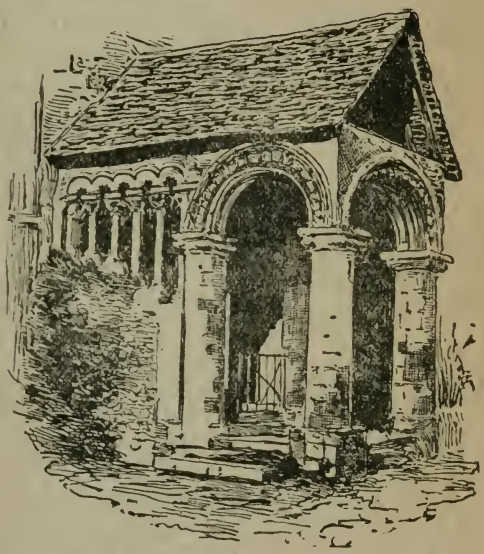


A. WILDEY,
The Precincts, Canterbury.

Price - NINEPENCE.

Services in the Cathedral Church.

HOLY COMMUNION	on Sundays and Weekdays at 8 a.m. on last Sunday of month (Choral) at 10.30 a.m. on other Sundays at noon.
MATINS	on Sunday (except last Sunday of month). Good Friday and Christmas Day at 10.30 a.m. Weekdays at 10.0 a.m.
EVENSONG	on Sundays at 3.0 p.m. on Sundays, also at 6.30 p.m. Weekdays at 3.0 p.m.

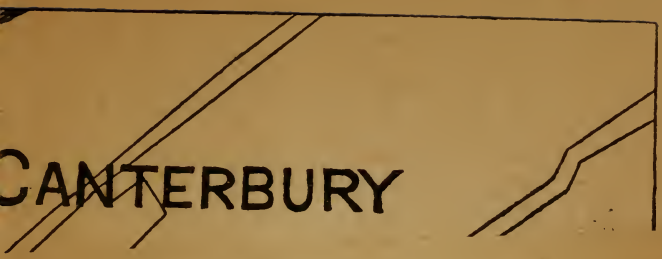
The Cathedral is open :—

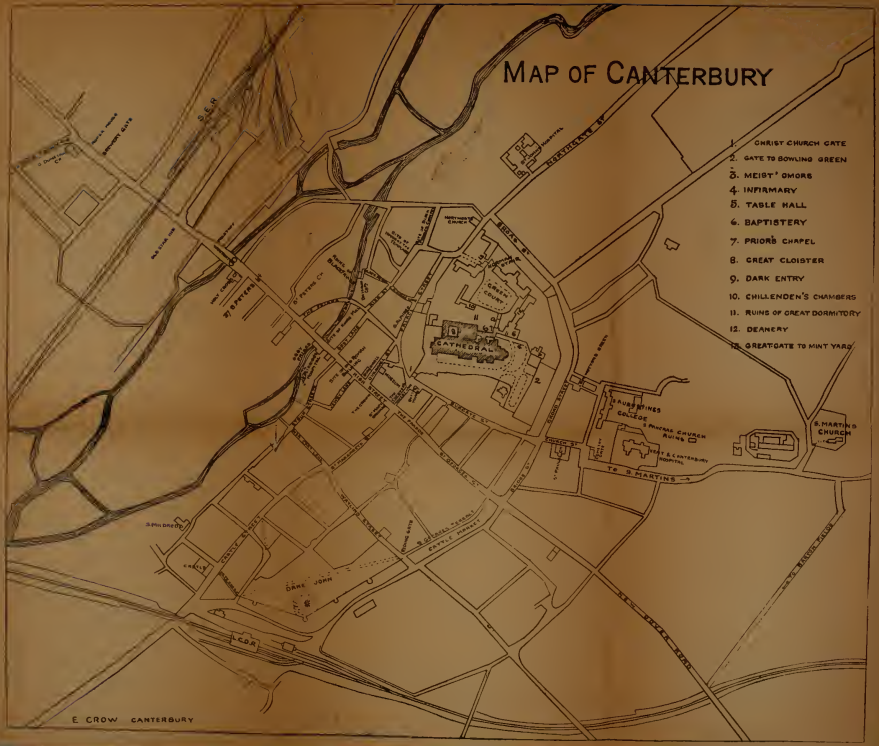
On Sundays from 7.30 a.m. till 8.0 p.m.
On Weekdays in Summer from 7.30 a.m. till 7 p.m.
On Weekdays in Winter from 7.30 till 5 p.m.

Visitors are not conducted round it during the hours of Divine Service. Nor are they conducted round the Cathedral on Sundays.

St. Augustine's College.

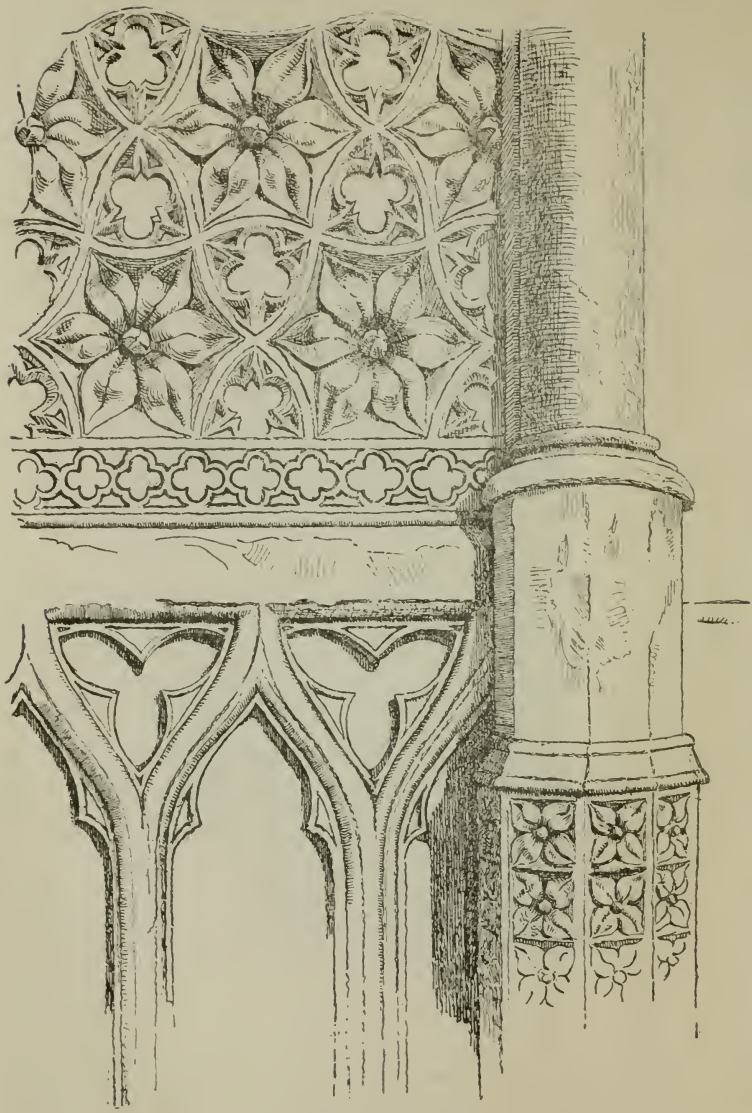
The College is open to visitors, by permission of the Warden, for which a small fee is charged:—In the Winter Months from 2 till 4; Vacation 11 till 4. In the Summer Months from 2 till 5; Vacation 11 till 5.


CANTERBURY


MAP OF CANTERBURY
1. CHRIST CHURCH GATE
2. GATE TO BOWLING GREEN
3. MEIST' OMORS
4. INFIRMARY
5. TABLE HALL
6. BAPTISTERY
7. PRIORS CHAPEL
8. GREAT CLOISTER
9. DARK ENTRY
10. CHILLENDEN'S CHAMBERS
11. RUINS OF GREAT DORMITORY
12. DEANERY
13. GREAT GATE TO MINT YARD
CATHEDRAL
ST. MARTIN'S CHURCH
E. CROW CANTERBURY

CANTERBURY CATHEDRAL FROM THE SOUTH-WEST.

Photo *Carl Norman*



DIAPER WORK NEAR THE ALTAR.

CANTERBURY

OFFICIAL GUIDE

TO THE

CATHEDRAL CHURCH

AND

HANDBOOK TO THE CITY

BY

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LATE FELLOW OF S. MARY MAGDALEN COLL., OXFORD, LATE HEAD MASTER OF THE KING'S SCHOOL,

AND

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HONORARY CANON OF CANTERBURY & LATE H.M. INSPECTOR OF SCHOOLS.

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CANTERBURY.

INTRODUCTORY.

IF a visitor from the other side of the Atlantic were to ask which were the two most interesting cities in England, he would probably be told London and Oxford. For the third place he would find various claimants, one of which would assuredly be Canterbury. With Canterbury many of the greatest names and most of the critical events of English history have been in some way connected: of that history it still preserves unique memorials, and even of what it has lost, the traces have not wholly faded away. These traces are full of increasing interest for those who have time for patient investigation. Those who have only a few hours to spend will probably content themselves with a view of the Westgate, the Cathedral Church, the Precincts, S. Augustine's College, S. Martin's Church and the Dane John. These points present themselves conveniently in this order to those who arrive by the South-Eastern Railway. Visitors by other routes should begin with the Cathedral Church and follow the order indicated in the Guide as far as the Dane John: then return to the main street, following the description we now proceed to give.

1. THE MAIN STREET.

FROM S. E. R. TO MERCERY LANE.

Turning to the right on leaving the Station, we soon find ourselves in a broad street forming a noble approach to the City from the west. The old house immediately facing the Station Road stands on the site of one of the numerous hostelries required for the pilgrims. The date of rebuilding is upon the house—about 1563. On the left-hand side, as we approach the West Gate, we may notice the fine iron-work from which the sign of the Falstaff Inn is hung. The West Gate itself is the finest existing city gate in the kingdom. It was built by Archbishop Simon of Sudbury in the troublous times of the Peasants' War, 1380. A gate, almost as grand, at the east end of the town, called S. George's or Newingate, was destroyed as late as the beginning of the last century. At that time a mania for vandalism seems to have seized the authorities, the proof of which we shall have to deplore elsewhere. We may be thankful that the West Gate escaped, but was only saved by the casting vote of the Mayor. It does not seem to have occurred to anyone else that if the road under the gate was too narrow, another road could be conveniently constructed by the side. The Church hard by, bears the dedication of the **Holy Cross** and contains a window commemorating the settlement in Canterbury of the French refugees. Passing along the street, we may note No. 37, on the right hand side, a house figured in the illustrated edition of Green's "Short History of the English people." It is taken as typical of the houses built by the French silk weavers. The shop occupies the ground floor, the first floor was for the family residence and the loom; over this may be seen the door of the warehouse for the bales of silk. We

may notice that a large number of houses follow this type, though naturally the warehouse has been turned into a living room. On the left is the church of **S. Peter,** which for many years was neglected and disused, It is now worked chiefly by members of S. Augustine's College, to whose energy its restoration is due. This has been carried out wisely and not too well, and leaves the curiously irregular architecture to tell its own story. This is plain enough and interesting enough for the lover of church architecture to read without assistance, but his attention should be called to the oolite quoins of the tower, and to the tiles which are built into the substance of it. The tiles are probably, and the oolite very possible, Roman material. We shall find instances of both in other places, notably in S. Mildred's Church (see sec. 6). A few yards further a street, still called **The Friars,** leads to the left. Here stood one of the gates leading to the house of the Black Friars, or Dominicans (see sec. 6). This was the first house established by this order in England after their arrival in 1220. Almost opposite, just beyond the Wesleyan Chapel a narrow path to the right leads to the remains of the house of the great rival Order of the Grey Friars or Franciscans. Of this there still exists an interesting house built over the river, and parts of the boundary walls in the adjacent gardens.

EAST BRIDGE.

The street soon crosses the main branch of the Stour, by a bridge called East Bridge or King's Bridge, from the King's mill which stood by its side, one of the three mills mentioned in Domesday Book as paying a rent of 108 shillings. From the Bridge we obtain a view singularly resembling the older parts of Bruges or Ghent, and suggestive of a time when the privilege and

protection of the City caused the occupation of every available corner within the City area. On the right hand side, actually over the river, is the Hospital of S. Thomas, or East Bridge. It is well worth a visit as it is the most typical and accessible of several houses of the kind in Canterbury. It was originally founded for the lodging of poor travellers and pilgrims, and therefore more probably soon after the murder of S. Thomas' than by S. Thomas himself. We descend a step or two from the pavement into a vaulted crypt beneath the Chapel, and ascend beyond it to find ourselves in a hall where wayfarers were entertained. An interesting wall-painting was discovered a few years ago, but unfortunately part of it was destroyed by the workmen before its interest was understood. It represents our Lord in Glory in the centre, with emblems of the four evangelists; underneath is the last Supper; to the right the murder of S. Thomas; to the left a subject which has suffered the greatest injury, possibly Henry II's penance at the Martyr's tomb. The last two subjects are later and ruder in execution than the others. The square bases and caps of the pillars in the hall are quite early 13th century work; the chapel is a century later.

THE ROMAN AND MEDIÆVAL CITY.

Passing over the bridge, we reach the limit of the Roman city, which did not extend west of this arm of the Stour. In fact, all the ground we have traversed from West Gate, between, the two arms of the Stour, seems in the Roman days to have been mere marsh. Remains of a large Roman building have been discovered right across the line of the present street near the Fleur-de-Lis Hotel. Here, most likely, was the centre of life in Roman days. Here certainly, in

THE WEST GATE.

mediæval times, stood the **Royal Exchange** and a **Mint;** here was the Canterbury **Jewry.** The Jews were expelled in the reign of Edward I., but traces of their synagogue existed in the 17th century. All that now remains is the name, Jewry Lane, which leads into Stour Street. Proceeding by the main street we pass on our left the Beaney Institute, Free Library and Royal Museum, which contains many interesting antiquities, and the Guildhall, not far, we see, from the old centre of city business.

The main street of Canterbury bears various names. From West Gate to King's Bridge it is called S. Peter,s Street. There High Street properly so called, begins. On the right hand of High Street, *i.e.*, the South side, is an ancient house, now a meat store, once the hostelry of **"The Crown."** We may note upon the front, crowns and Bacchanalian emblems indicating the name and purpose of the building. Near it was the Church of S. Mary Bredman, probably S. Mary of the Bread Market, a church which had nothing interesting except its name. Several of the ancient churches of Canterbury were demolished in the period which saw the destruction of S. George's Gate. As it was the Church of the parish in which the Guildhall stands, the Mayor and Corporation attended a service here before the annual election of a Mayor. This custom has been happily revived, though it is transferred to the church of S. Margaret, with which the parish of S. Mary Bredman is now united. The range of buildings opposite occupies the site of the most famous of all the Canterbury hostelries, **"The Chequers of the Hope."** A huge garret, formerly existing here, was shown as the place where the pilgrims slept. This, with the greater part of the buildings, was unfortunately destroyed by a fire in 1865. They have been replaced

by "neat and commodius" business premises, which are an effective foil to the picturesque fragment of the old building, which remains at the corner of Mercery Lane. "We will not speak of them but look and pass."

MERCERY LANE.

Mercery Lane however deserves something more than a passing notice. Its name reminds us of a time when all members of a trade excercised their industry in the same district of a city. To this day we have all the butchers' shops in Oxford collected in the market, as the jewellers in Florence are gathered on the Ponte Vecchio. If the proverb be true "that two of a trade never agree." the arrangement can hardly have favoured civic peace. In Canterbury the parallel lane east of Mercery Lane is called Butchery Lane, but formerly Angel Lane. Both of the thoroughfares retain much of the business from which they originally derived their name. Mercery Lane is undoubtedly one of the most picturesque streets in Canterbury, and indeed in England. It happily offends all modern laws of street architecture, it is narrow, it is crooked, and the houses project almost to the proverbial proximity at which we are told they were constructed in old days when it was possible to shake hands from the upper windows across the street. The occupants are fully aware of the reputation they have to maintain, and at times of festival combine with equal taste and public spirit to decorate their dwellings. May the spirit of municipal improvement be long banished from its walls!

MARKETS.

Mercery Lane leads to an open space called the Butter Market, in old time "the Poultry or the Bull stake." We have here another side light on ancient conditions of trade, when in towns regular shops were few, and business was for the most parts transacted at

markets and fairs. Canterbury still preserves fhe name, and in part the reality, of Cattle Market, Corn Market, Fish Market, Butter Market; Wincheap is perhaps Wine Market; Oaten Hill the Oat Market, but now as in Somner's days, "it is ill marketing at it." Here again we may find an interesting comparison in Flanders.

Ghent has to this day its Grain Market, Fish Market, Friday Market, Bird Market, and Poultry Market, in some of which trade is carried on, though in others "it is ill marketing."

THE CATHEDRAL CHURCH.

It may be convenient to give shortly three chief periods to which the structure of the Cathdral Church belongs.

A. Choir, Crypt and Choir external walls	Archbishop Anselm Prior Ernulf	A.D. 1096–1107
B. Choir	Architect William Sens	A.D. 1175–1178
Trinity Chapel and Crypt	Architect English William	A.D. 1179–1184
C. Nave	Prior Chillenden	A.D. 1378–1410

DIMENSIONS.

	Length.		Width.		Height.	
	ft.	in.	ft.	in.	ft.	in.
West Towers					130	0
Nave	187	6	71	9	79	2
Central Tower	34	0	34	0	235	0
Choir	191	0	37	9	71	1
Trinity Chapel and Crown	104	0				
Total length interior	516	6				
Total do., exterior	537	0				
Chapter House	91	6	36	6	60	0

2. THE CATHEDRAL CHURCH.

AMONG the many thousands who visit Canterbury every year there must be not a few who are not, and cannot be, profound students either of history or archæology, and yet are both able and anxious to learn what a building like a Cathedral Church has to tell them of the story of its own construction and the history of their country. Hardly anywhere can this two-fold tale be studied so clearly or so fully as at Canterbury; nowhere can the two parts of it be supplied in such close and instructive combination. It is the purpose of this book to present them together

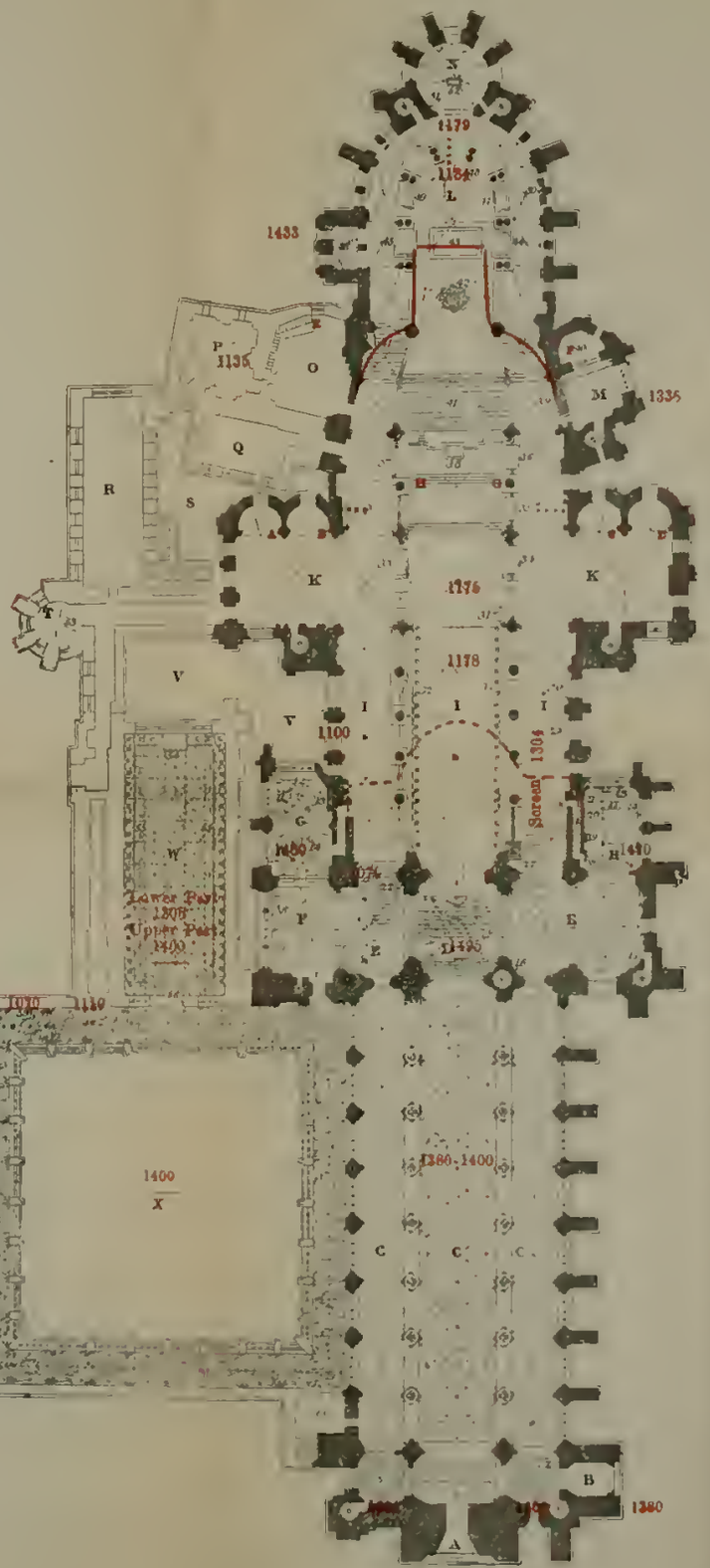
THE OLDEST CHURCHES.

It is true that if we enter the Nave by the customary entrance in the south-west porch. we find ourselves in the latest part of the church, built at the end of the 14th century when Henry IV was thrusting his cousin Richard II from the throne. But the Nave, though in its present construction late, is in its ground plan the earliest part. Here stood the Saxon Church of Augustine and Dunstan, here probably its Roman predecessor. It has been stated on high authority that the present wall, to the height of three or four feet from the ground, are the actual walls of the earliest Norman Church built by Archbishop Lanfranc. But although the walls undoubtedly stand on the Norman foundation it is difficult to

GROUND PLAN

CANTERBURY CATHEDRAL.

Shewing the Situations of the Tombs



2 _ Deacon Tower
3 _ Arundel d°
4 _ Entrance to the Choir
5 _ Descent to the Martyrdom
6 _ Entrance from the Cloisters
7 _ Tomb of Archb° Peckham 1292
8 _ D° Warham 1532
9 _ Descent to the Undercroft
10 _ Mon° of Dean Rogers 1597
11 _ D° Bargrave
12 _ D° Turner
13 _ D° Boys 1625
14 _ D° Fotherby 1619
15 _ Staircase to the top of the Church
16 _ D° Central Tower
17 _ Tomb of Earl of Somerset Duke of Clarence and their Lady 1410-20
18 _ Mon° of Colonel Prude 1632
19 _ D° Sir Thomas Thornhurst
20 _ D° Lady Thornhurst 1609
21 _ D° Dame Dorothy Thornhurst 1620
22 _ D° Miss Ann Miller
23 _ Tomb of Archb° Langton 1228
24 _ Mon° of Sir G Rooke
25 _ D° Sir J Hales
26 _ D° F Godfrey, Esq.
27 _ Ascents to aisles of Choir
28 _ Ascent to Choristers Vestry formerly an Armoury, or Store Room of Relics
29 _ Tomb of Archb° Reynolds ?
30 _ D° Hubert Walter ?

31 _ Archbishops Throne
32 _ Stalls
33 _ Tomb of Archb° Chichely 1440
34 _ D° Kemp 1454
35 _ D° Stratford 1348
36 _ D° Sudbury 1382
37 _ D° Bourchier 1485
38 _ Altar
39 _ Tomb of Archb° Mepham 1333
40 _ Minor Canons Vestry
41 _ Ascent to the Trinity Chapel
42 _ Tesselated Pavement and Norman tiles
43 _ to Becket's Shrine
44 _ Tomb of Edward the Black Prince 1377
45 _ D° Henry IV and his Queen 1425
46 _ Chantry Chapel of Henry IV 1433
47 _ Monument of Courtney 1396
48 _ Tomb of Odo Cardinal Chatillon 1671
49 _ Mon° of Dean Wotton 1567
50 _ Tomb of Archb° Theobald (Hubert Walter) 1206
51 _ D° Cardinal and Archb° Pole 1558
52 _ Patriarchal Chair 1220
53 _ Font
54 _ Archiepiscopal Seat
55 _ Monk Stalls
56 _ Entrance to Chapter House 1305
57 _ Opening to the Dark Entry 1110
58 _ Formerly Entrance from the Cellarers Lodgings
59 _ Ancient entrance from the Dormitory 1070
60 _ Doorway to the Archbishops Palace

A _ The Western Entrance
B _ South Porch
C _ Nave and aisles
D _ Central Tower
E _ Western Transept
F _ Martyrdom
G _ Dunns or Lady Chapel
H _ Warriors or St Michaels Chapel
I _ Choir and aisles
K _ Eastern Transept
L _ Trinity Chapel
M _ S. Anselms Chapel
N _ Beckets Crown
O _ Prebends Vestry
P _ Treasury
Q _ Auditory
R _ Library
S _ Open Ground
T _ Baptistry
V _ Open Ground
W _ Chapter House
X _ Cloisters

ALTAR

L S. Stephen
C S. John Evangelist
S. Gregory
D S. Andrew
E SS. Peter and Paul
G S. Dunstan
M S. Alphege

IN THE UNDERCROFT

A S. Mary Magdalen
B S. Nicholas
C, O Black Prince Chantry.
E Holy Innocents
F S. Gabriel.
M S. Katherine

Drawn from actual measurements and Engraved by W Woolnoth

Published by E. Cowie

detect proof that any part, as they stated, is Lanfranc's until we ascend the steps which separate the nave from the choir, and look over the left parapet into the transept called the Martyrdom. There the rough working of the lower stones is seen in striking contrast with the smoother work above. The lower stones in fact must have witnessed the murder of S. Thomas, the upper are two centuries later. The Norman mason used nothing but the axe, afterwards a chisel was employed as it is at present.

LANFRANC'S CHURCH, 1076-1077.

We are thus taken back to the days of William the Conqueror. The Bishops, whom he appointed, generally wished to replace the somewhat rude and clumsy churches of their Saxon predecessors by the more stately structures to which they were accustomed to on the Continent. At Canterbury this process was assisted by a convenient fire which damaged or destroyed a large part of the Saxon building. According **Lanfranc**, whom William made Archbishop of Canterbury, entirely pulled down the Saxon Church and built another. The Nave was of the same size as the present Nave, which was in fact built upon its foundations, and the north-western tower stood until 1834. The choir however was very short, and only extended a short distance east of the large picture of the murder of S. Thomas. The wall facing this picture is part of Lanfranc's choir.

CHURCH OF ANSELM, 1097-1114.

Almost immediately after Lanfranc's death, **Anselm**, his successor, thinking the choir too small, replaced it by another somewhat wider, as we see in the aisles, and much longer. It extended as far east as the present altar. To this choir the greater part of the present **crypt**

belongs. The crypt therefore as it stands is really the older part of the church, having been built between 1093 and 1107, in the reigns of William II and Henry I. Indeed in its west wall there have been discovered remains of much older work.

PURPOSE OF CRYPT.

We may be tempted to ask, what is the purpose of a crypt? Some have said that it was merely meant to give dignity to the church, or to avoid the damp. It appears however, to be a custom taken from the very early Christian churches at Rome, which were in many cases built over the tomb of a martyr, and had therefore a lower and an upper church. Indeed, if we imagine the nave floor might extend without interruption to the crypt, and a clear view of the crypt to be open to the nave, we should have an arrangement precisely similar to that of several Italian churches, notably that of San Zenone, at Verona.

ERNULF'S CRYPT.

The crypt is approached by two passages. In that which leads from the S.E. corner of the Martyrdom is a Norman door, the beauty of which can hardly be appreciated in the dim light. We shall, however, be able to notice the diaper pattern on the right-hand side of the passage, and a marble shaft by the door which must detain us for a moment. We see to-day how largely great movements for the enrichment or the renovation of the church depend upon the personality and energy of the Dean. So in old days though the credit of what was done was often assigned to the Archbishop, the chief burden doubtless fell on the resident head of the monastery, viz., the Prior. In Anselm's time we had Prior Ernulf succeeded by Conrad. The crypt we owe

to Ernulf ; and at Rochester, where Ernulf was subsequently Bishop, we find shafts of "Ernulf's Marble" like that by the door: we find the diaper ornament and also an arcade resembling that on the exterior wall of our choir (figured in our illustration). A modern statue of Ernulf, originally prepared for the west front of the church, now finds an appropriate position in his crypt. The features may be imaginary, but his personality is a very real one.

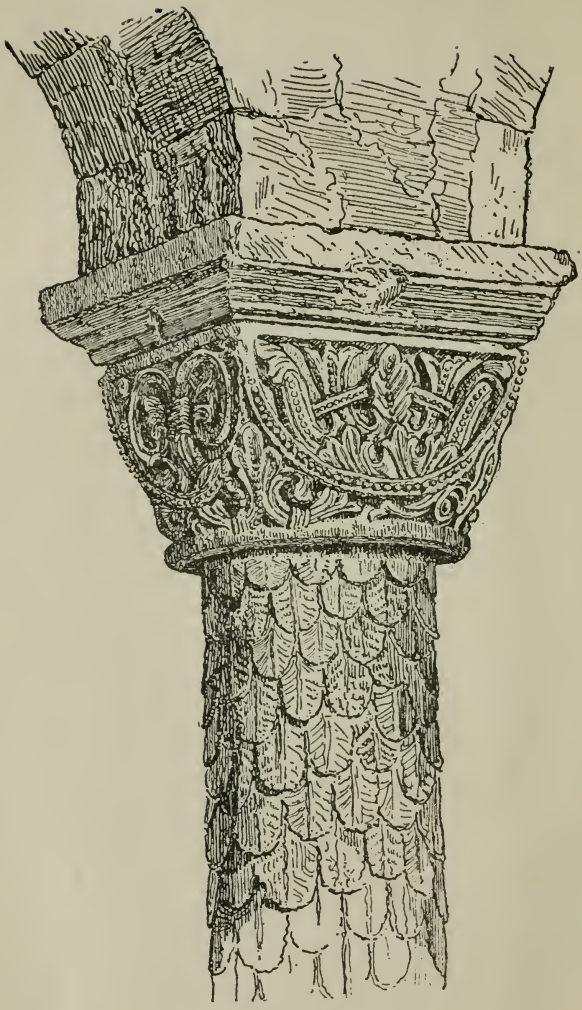
THE NORMAN STYLE.

The crypt is now usually entered by the S. Transept as it probably was in early days. The work over the door is part of the enrichment of the crypt which seems to have been connected with the marriage of the Black Prince. It includes a line of small sunk panels, resembling the unique decoration of the N. Cloister aisle. This door was closed till 1896, as it was behind the Communion table of the French Church, which was separated from the rest of the crypt by an unsightly brick wall. Until this was removed, the crypt, with its South aisle blocked off, with an irregular earth floor covering the bases of the columns and strewn with lumber of all kinds, produced a painful sense of desolation and neglect. It is now possible to realize that it is one of the finest crypts in existence. It may still strike us as heavy, massive, dark and low, but such we learn to expect Norman work will be. The Norman is the first of our four great styles of architecture; it will be useful to observe its marks. They are square bases to the pillars, square caps, narrow windows with semi-circular heads, and, as a rule, much wider on the inner than the outer face. In this style men build under the Norman Kings. The capitals of the pillars are worth examination as they are carved with many quaint devices. Perhaps the most

remarkable are that in **S. Gabriel's Chapel** (see plan under M), and that of which we give an illustration in the Chapel of **The Holy Innocents.** We should notice that one of the capitals is carved on the face, a second face is roughly blocked out while the remaining sides are quite bare. The ground plan also shows the position of the various altars which were removed at the Reformation.

THE FRENCH CHURCH.

The undercroft of the South Transept is now appropriated to the interesting French Service, which dates from the settlement in Canterbury of Protestant refugees from the continet in the year 1575. A common tradition exists, that while Ernulf's Crypt was set apart for their worship, the rest of the crypt was assigned them for their ordinary occupation. Of this, however, there is no trace in the records of the church. The earliest record, dated 1576, speaks of the whole of the western half of the crypt as their "temple," a name we find usually employed in France for Protestant places of worship. This is borne out by the French texts painted on the walls, the clearest of which is that by the northern door. "Vous jeunes gens assujetissez vous aux anciens." (Likewise ye younger submit yourselves unto the elder. 1. Pet., v. 5). This probably indicates the portion of the "temple" occupied by the young people. This settlement of foreign Protestants, with their industries of silk weaving and the manufacture of "Canterbury Wool" is of great importance in the religious and commercial history of our country. Though their language and industry have died out, a large number of families of French name and blood still remain in the city, and few can fail to appreciate the historic interest of their ancient service.



COLUMN IN CRYPT.

OUR LADY OF THE UNDERCROFT.

The whole crypt was dedicated to the Blessed Virgin, and in the centre was her altar and chapel. "The Virgin Mother," says Erasmus, "has there an habitation, but somewhat dark, enclosed in a double iron rail, for fear of thieves; for indeed I never saw anything more loaded with riches. Lights being brought we saw a more than royal spectacle. This Chapel is not shown but to noblemen and particular friends." Of this magnificence nothing remains but a few traces of the decoration of the roof. The beautiful screen was probably added, with other decoration of the crypt, at the time of the Black Prince's marriage. Its form has been followed in the screen behind the high altar of the choir. In the screen to the south side of the altar is the tomb of **Lady Mohun**, of Dunster, an ancestress of the present Earl of Derby. Burial in the Cathedral was a costly privilege in those days, and cost Lady Mohun more than £200. It was befere the image of the Blessed Virgin, in the Crypt, that Cardinal Morton chose, in his will to be buried. His tomb, however, lies a little to the south. Round it are the Tudor portcullis and the mort (or hawk) with the tun (or barrel) which show in the punning heraldry of the time, the name of the deceased. Cardinal Morton was the Minister of Henry VII and author of the very successful method known as "Morton's Fork," to which the King owed no small part of the great revenue which he enjoyed during his reign. Those who are living extravagantly, he said could obviously afford to pay handsome contributions to the royal coffers, whilst those who kept a more economical establishment would thus save much money which could not be better employed than in the service of the crown. Cardinal Morton also built the great entrance gateway of the Archbishop's

Palace at Lambeth, and assisted in building Bell Harry tower. Sir Thomas More was a page in his household.

S. Gabriel's Chapel.

The chapel opening to the S.E. (F & M in plan) is the chapel of S. Gabriel. At its entrance is the tomb of the **Countess of Athol,** who died in 1292. She was heiress of Chilham Castle and grand-daughter of King John. After the death of her first husband she married Alexander, brother of John Baliol, King of Scotland. The tomb was once faced with slabs of alabaster, some of which, not so very long ago, were lying disregarded in the crypt, and have now disappeared. The chapel was long used as the vestry of the French Church, and the fire-place then used has only quite recently been removed. The apse was at sometime walled off, presumably to strengthen the upper church. This has had the effect of preserving some exceedingly ancient paintings in the roof, copies of which may be seen in the Library of the Dean and Chapter. On the front of the wall is the evident mark of an altar. If this was dedicated to S. John Baptist it will explain why the Chapel is sometimes called S. John's.

Crypt of Trinity Chapel.

The low part of the crypt ends towards the east in a semi-circular sweep of pillars; this is the end of the crypt which Ernulf built in 1096, except that a short square chapel projected from its eastern end. This chapel was pulled down when the present far larger and higher eastern portion was built in 1180, and the openings were then made into the older part of the crypt. The foundations of the origiual chapel were discovered in the course of some excavations recently undertaken by Canon Routledge. At the same time remains were found of the

CANTERBURY CATHEDRAL FROM THE NORTH-WEST.

Photo *Carl Norman.*

tomb erected over the body of S. Thomas, which rested here from 1170, the year of his murder, till 1220, when it was translated with great pomp to the more magnificent shrine prepared for it in the chapel above. The appearance of the tomb may be gathered from its representation in the windows of the Trinity Chapel (see p. 33). A stone marks the spot where the bones were found and re-interred in 1888. They created considerable interest and they are believed by many to be the actual bones of the "holy blissful martyr" himself. There certainly is a fracture in the skull, they certainly are bones carefully gathered and put in a stone receptacle, not the original coffin, they are the bones of a man presumably of the stature and age of S. Thomas, and the spot is near his original burying place. Here is surely authority enough for a pious opinion. Further, the common tradition that the bones of S. Thomas were burnt has been shown to rest on very uncertain evidence.

THE EARLY ENGLISH STYLE.

We should note the changes which 100 years had produced in architecture. We have pointed arches instead of round; circular, not square caps and bases to the pillars: these are the chief marks of the early English or first pointed style which men were adopting in the reign of Henry II and of which this is perhaps the very earliest instance. The eastern crypt is therefore well worthy of attentive study, both as a contrast with the lower (western) portion and for its own sake. It combines, in a high degree, strength and lightness, an effect not a little assisted by the silt or straight rise of the central arches from their capitals. On the roof may be seen traces of coloured decoration with the letter M underneath a crown, showing, as it has been said, that this part of the crypt was also dedicated to the Blessed

Virgin. On the Western walls are rough scratchings of the four evangelists, on an adjacent pillar the faded effigy of a Bishop; remains of a picture may be also traced over the eastern-most arch of the apse. An ancient well has recently been discovered, the cover of which may be seen in the floor. Whether this was the well at which the martyr's body was washed, or whether it was washed at any well, it is not the province of this book to determine.

East End of Ernulf's Crypt.

On leaving the Crypt we would observe once more the circular sweep of pillars at the end of Ernulf's Crypt, and the huge piers of different structure which occur interspersed with them. These piers were built at the same time as the eastern part of the crypt from which we have just come, because the choir above was then being rebuilt also. In this rebuilding, the places of the pillars in the church above were changed, and in consequence these huge supports underneath were inserted to bear the weight.

DESTRUCTION OF CONRAD'S CRYPT, 1174.

If we now return to the **North Crypt Aisle** we may proceed to further study of this rebuilding. We saw that in the reign of William I, Lanfranc built a short choir, the wall of which still stands where the choir aisle is so narrow at its western end. This stood for hardly twenty years. In 1096, as we have seen, Prior Ernulf began a much longer and slightly wider choir, which appears to have been dedicated (before Ernulf's departure to Rochester) in 1114. It was called somewhat unjustly, the "glorious choir of Conrad," Ernulf's successor, who merely finished the decoration. It was solemnly consecrated in 1130, but in 1147 it was destroyed by fire, and we have a very vivid account of the grief of the people,

"men (we hope not the monks) cursing God and His Saints for the destruction of the church." The outer walls were left standing, and accordingly, in 1174, a French architect, named **William of Sens,** was employed to re-construct the building. He retained the outer walls, as they were but slightly damaged, raised them twelve feet, and completely re-arranged the pillars of the central arcades, thus making necessary the construction of the great supports which we saw in the crypt. Remembering then that the chief parts of the outer walls, as far East as the flight of the steps, is Ernulf's work, dating from 1100-1114, and that the rest of the main structure was built just after S. Thomas's murder, let us examine the walls for ourselves and see what they tell us.

WORK OF WILLIAM OF SENS.

First, the walls have been raised. Examine the sides of a window, or rather the space where instead of a window we have a **painting** of the **story of S. Eustace.** At the sides we see quite clearly the marks of a window-head, four feet lower than the present arch. Then the lower part of the pilaster, which separates it from the window west of it, is made of drums composed of different stones, whereas the upper part has drums made of a single stone. The lower part therefore is the work of Anselm's time, the upper that of William's. The pilaster east of the painting is made of solid drums throughout, and is consequently all of later date. A further test of date is furnished by the surface of the stone. In Anselm's, as we have seen, the stone was smoothed with an axe held in one hand, a century later with a chisel in one hand and a hammer in the other. Old stones were, however, sometimes used up again, and indeed the marks of fire are quite visible on some of the stones to this day.

MOULDING AND VAULTING.

Next, the patterns of ornament are changed. The mouldings at the bases of the pillars and in the ribs of the vault may be distinguished by a practical eye, but no one can fail to see at a glance the difference between the arcade of the aisle, which is of the earlier, and that of the transept, which is of the later date, or between the ornament over the windows in the aisles and those in the transept. The transept arcade has the dog-tooth moulding, the earlier moulding consists of an ingenious arrangement of triangles which form a double chevron.

The vaultings of the aisle should next be noticed. We shall see that the spaces between the central arches gradually get smaller as we go eastwards, the first one is the widest, the narrowest is that by the pulpit. The cause is at once seen if we watch the ribs of the vault. These spring from pilasters in the outer wall which are at very irregular distances from each other, having been placed so in Ernulf's choir. By the ingenious arrangement of the central pillars the vault ribs are made to rest on the pilasters in the outer wall at so slight an inclination that it is barely observable. It is greatest in the ribs near the figure 13 in the plan, but even there it is not easy to detect it. The difficulty was greater east of the transept, and has not been so happily overcome. There, three side pilasters correspond to two central pillars and the result is not altogether satisfactory (see under fig. 37 in plan). The glass in the aisle window is of great beauty and antiquity, and the painting of the **story of S. Eustace** can be deciphered with a little attention. The most prominent incidents are the conversion of the saint by the appearance of a stag with a crucifix between it horns, and his martyrdom, in a brazen bull with a fire kindled underneath.

TRANSEPTS.

The transepts seem to have been more seriously damaged by the fire, and in consequence we find that the arcades and windows have been more completely re-constructed there than the side aisles. The completion of the eastern semi-circular chapels with their shafts of Purbeck marble was the last part of the work of restoration. Here, therefere, we see the circular bases of pillars, which, though a definite mark of the early English style, have been almost entirely avoided elsewhere in the upper church. The transept gains much beauty from it double range of triforia arcades or open galleries. This is a result of the heightening of the walls. The lower triforium arcade is that of Ernulf's time, and the windows in the upper of the two were his clerestory. The uppermost range of windows in the church is called by his name.

MASONS' MARKS.

Proceeding to the transept we see the beautiful cenotaph of Archbishop Tait. The figure is by Boehm. Above may be observed some **slits** in the wall. On the other side was a recess communicating with the prior's chapel; he could therefore see the celebration of Mass at the high altar, and at the side altars without actually coming into the church. The chapel on the left is dedicated in honour of **S. Martin,** and one medallion of ancient glass worked into the modern window, represents the Saint dividing his coat with the beggar. The stones in the front are well worn and prove the popularity of this altar. Many masons' marks are to be seen here on the walls, and also the names Lanfrancus and Edvia Regina, rudely scratched about six feet above the floor on the south and north side respectively. The bodies of the

Queen and the Archbishop were, indeed, removed here after the fire. Ediva was the wife of Edward the Elder, and mother of Edmund and Edred, and an ancient portrait of her may be seen in the Cathedral Library. She was much honoured in the monastery as a liberal benefactress to the church and her mark is attached to the famous charter written by S. Dunstan.

TREASURY.

In the **Eastern part of the Aisle** is the old Bible desk, with a chained **Bible,** restored to its place by the late Bishop Parry. The choir here becomes narrower in a curious fashion, the reason will be noticed on reference to the plan. It will be seen that Ernulf's choir ended with a semi-circular aspe at this point, and from there it opened three chapels, the foundations of the easternmost of which we traced in the crypt. The other two it was desired to preserve, and to extend the choir further to the east between them. The choir was therefore made narrower, and one window of each chapel was walled up, as we shall see if we enter the northern of them, the **Chapel of S. Andrew,** now used as the choir vestry. Here there are interesting remains of coloured decoration, and many proofs of the processes of heightening and alteration which the walls have undergone. On the inner side is a building of late and rich Norman work; this was originally the Treasury, and the door has still the **three locks,** the keys of which were in the hands of separate officers of the monastery. The consent of all three was necessary before the Treasury could be opened. A similar precaution is still actually observed in some of the colleges at Oxford and Cambridge. The presses in the Treasury contain the yearly accounts since the Restoration, together with stray papers of an earlier date.

TRINITY CHAPEL.

Here we come to the end of Ernulf's choir, as reconstructed after the fire of 1174. All east of this, which is in some ways the most interesting part of the church, was built entirely from the ground, on purpose, it would seem, to receive the remains of S. Thomas. It was his shrine which gave it its special importance in old days and possibly constitutes its chief interests still. It is known, howeven, strictly as the Trinity Chapel, and it covers the site of that earlier **Trinity Chapel,** for which S. Thomas had a special reverence, at the altar of which he celebrated his first Mass, and in the crypt of which his remains for some time reposed. The festival of Trinity Sunday was introduced into England by S. Thomas. In 1178, when the works had advanced as far as the transepts, William of Sens, the architect who superintended the earlier part of the works of re-construction, was disabled by a fall from the scaffolding, and the completion of the work was entrusted to an Englishman, also named **William.** It is to the genius of this later architect therefore that the design of the Eastern end of the church is due. Indeed, there are obvious traces of a change of plan, as the bases of the pillars are buried in the stairs as if these were an afterthought. If it be so, the thought must be acknowledged to have been singularly happy, for the great rise on successive flights of steps is one of the most effective features in the church.

SHRINE OF S. THOMAS.

The **Shrine** occupied the central part of the upper platform, and the extent of the railed space round it may be readily perceived by examining the floor, on which the depression made by the knees of the pilgrims is

plainly visible. The pavement inside this limit is composed of the original steps and platform of the shrine, and consists in part of rich African marbles, as do also two whole pillars to north and south, and two half pillars to the east. These are said to have been the gift of a Pope to the shrine, and indeed, to have once formed part of a Roman Temple. It is enough for us to note their difference from the Purbeck Marble on each side of them, though we may recall the fact that there are pillars to be seen at Marsala in Sicily, which halted there on their way to Canterbury, and have never proceeded further. The shrine itself was simply the coffin of the Saint, richly adorned and cased with gold and precious stones. It rested on a structure of stone arches some five or six feet high, and was, as a rule, concealed under a wooden cover, working on pulleys, like many covers of fonts in our churches now. When raised the cover would reveal, to the venerating gaze of the pilgrims, plates of precious metal studded with jewels of fabulous value, the most remarkable of which would be pointed out by the attendant with a white wand. When the shrine was destroyed, by the order of Henry VIII, these treasures filled two great chests "such as sixe or seaven strong men could no more than convey one of them out of the church." West of the shrine stood an altar, and west of the altar, a gate in the railings, in fact just between the altar and the beautiful fragment of Italian marble pavement. This pavement is a fragment of English history written in a stone. Like the tomb of Henry III, in Westminster Abbey, it is thoroughly Italian in construction, and reminds us of the Italian influences of that unhappy reign, when the Pope filled English bishoprics and benefices with foreigners, and drew from England far richer revenues than the King

himself. By the side of the pavement are some interesting circular stones with representations of the seasons and the signs of the Zodiac, and symbols of various virtues and vices.

THE WINDOWS.

In connection with the shrine, our attention should be drawn to the windows of rich 13-century **glass,** which, in spite of the facts that they represent so "Popish" a circumstance as the miracles performed at the tomb of S. Thomas, have happily survived the violence of the fanatics who "rattled down Becket's glassy bones," in other parts of the Cathedral. They remain one of the most priceless treasures of early glass painting in England, and indeed in Europe. The subjects indicated are for the most part miracles performed at the earlier resting place of S. Thomas, in the crypt: this appears several times as a flat stone tomb with two oval openings in the sides. In one, however, the later shrine is depicted, and we see the Saint, in a mauve vestment, leaning from his coffin to appear in a vision to his historian Benedict, placed in one of the arched openings underneath. It will be sufficient to describe one of the scenes as typical of the rest. In the lower part of the western window is a medallion labelled **Amens Accedit**—he comes a madman. We see the poor creature with hands tied behind his back and belaboured with sticks. The tale is completed in the next compartment, where we see the madman clothed and in his right mind, kneeling in thanksgiving, while the cords and stick lie broken below. **Sanus recedit**—he departs cured. Below we have a monk doling out from a bowl a large spoonful of the water of the sacred spring which was presumed to have risen from the martyr's blood, and a small portion of which every pilgrim took away with him. The small lead bottle

which we also see in the picture was the invariable mark of the Canterbury Pilgrim. Mr. W. H. St. John Hope has called attention to a fact not previously observed. The representation of the tomb of S. Thomas given in these windows corresponds almost exactly with the tomb in Salisbury Cathedral usually called Lord Stourton's. It was, however, originally the tomb of S. Osmund, and was transferred to its present position when the elaborate shrine of S. Osmund was constructed in the 15th century.

CHAPEL OF HENRY IV's CHANTRY.

On the floor may be seen the circular grooves of ancient doors which probably enclosed sacred relics, in the space now occupied by hot water pipes. Other relics were doubtless kept in the small adjoining chapel. It has a heavy iron door and stout iron bars on one side of a narrow passage. Outside this the people could circulate, while the priest within displayed the relics for their inspection. Two recesses in the west wall of the chapel were perhaps used for this purpose, and have happily been recently fitted for the reception of the extremely interesting archiepiscopal vestments, which were found in the tomb on the south side of Trinity Chapel. The Pastoral Staff is placed in the long opening which may, indeed, once have contained that of S. Thomas. The chapel itself was built, as directed in the will of Henry IV (dated 1413) "that ther be a chauntre perpetual with twey prestis for to sing and prey for my soul." It is a beautiful example of the style of vaulting known as the fan vault. On the eastern wall is scrawled a curious invoice of the cost of the reredos which once adorned it, but which has also long since unfortunately disappeared. We gather that the price of "ye middylle image" was xix^{s} ii. The "chauntre" naturally adjoins **the tomb of Henry IV** on

which, under a most elaborate and beautiful canopy, are effigies of the king and his second wife, Joan of Navarre. In spite of some damage they remain most interesting representations, not only of the costume of the time, but also, we cannot doubt, of the actual features of the persons. When the tomb was opened some time ago, the features of the king were seen for a moment, and corresponded closely with the representation on the tomb. The figures at the feet of the Queen, known in heraldry as genets, and to the ordinary person perhaps as weasels, appear also in the canopy, combined with eagles and the motto "Soverayne" and "Atemperance." The defaced painting on wood at the head of the tomb represented the martyrdom of S. Thomas. A copy of it may be seen close to the door of the library.

TOMBS IN THE TRINITY CHAPEL

To most people, however, the chief point of interest will be, as it ought to be, the **tomb of the Black Prince**, a tomb remarkable alike for its beauty, its artistic completeness, its excellent preservation, and for the chivalrous character of its occupant. Over it hang the surcoat, gloves, shield and scabbard of the Prince, those probably which were borne at his funeral procession. A wooden cover hangs over the figure, and on the outer surface is a representation of the Holy Trinity, the special object of the devotion of the Prince. The figure is of gilt latten, and doubtless a portrait. It has an inscription in French. In the south wall is a tomb long known as that of Archbishop Theobald, which it most certainly is not. It was recently opened, and in it was found the body of an archbishop, with vestments in a state of almost complete preservation. We have seen that some portion of these are now preserved in the recesses in the chantry of Henry IV. From the date of the vestments, it is difficult to identify

the archbishop with any except **Hubert Walter**, the faithful Chancellor who raised the ransom for Richard I. East of the Black Prince is the tomb of **Archbishop Courtenay,** before whom Wiclif was brought for trial. It is pleasanter to think of him here as associated with the King in raising funds for the building of the present nave. Still further east we see a curious plain brick structure which covers the remains of **Odet Coligny.** Cardinal of Chatillon, the brother of the well known Admiral Coligny, who died in the massacre of S. Bartholomew. Odet, like his brother, had Protestant sympathies, and had consequently fled from France. He was believed at that time to have been poisoned in Canterbury by a servant, and was buried in what appears to have been intended merely for a temporary resting place. The kneeling figure opposite is that of **Dean Wotton,** the first head of that Capitular body by whom Henry VIII replaced the Prior and his monks.

BECKET'S CROWN.

The circular space at the extreme end of the church is now called Becket's Crown, probably as being the head or crown of the church. Some would derive the name from part of the skull of S. Thomas, preserved there as a relic, but though there does seem to have been a relic there, it was not a severed piece of skull. On the north side stands the plain tomb of **Cardinal Pole,** the last Archbishop to acknowledge the jurisdiction of the Pope over the Church of England. Over his tomb was a painting of S. Christopher, of which copies still exist, but all traces of it have now disappeared. Opposite was a painting of S. George. Pole died opportunely enough, the day after his cousin, Queen Mary. The **Marble Chair,** formed of three pieces of Purbeck marble, is known as S. Augustine's chair, for

which name there is no other authority than the fact that in it, as successors of S. Augustine, the Archbishops are and from time immemorial have been enthroned. It was possibly made for the great ceremony of the translation of the relics of S. Thomas in 1220. On great occasions it has been placed on the platform below the altar, and it is a striking sight to see the Archbishop rise to address the gathered bishops of the Anglican Communion "from the steps of the Chair of S. Augustine." From this point the effect of the full length of the Cathedral may be appreciated. It measures 516ft. 6in., and is therefore one of the longest of the Cathedrals of England. Traces of an altar are preserved in the pavement, which is thus shown to be the original pavement, of this portion of the church, and is particularly interesting at the N.E. corner. Remembering the monograms of the Blessed Virgin in the crypt we may notice the letters S. Maria above the arch between the Corona and the Trinity Chapel as we look back upon it from the Marble Chair.

S. ANSELM'S CHAPEL.

On descending the steps to the south, so deeply worn by the pilgrims of old times, the first point to which our attention is attracted is the small chapel to the left, corresponding to the chapel of S. Andrew, which we have already examined, and which occupied a similar position on the north side of the apse of Anselm's church. Here it was found necessary to block up two of the three windows, and to construct a buttress across a chord of the apse. This buttress was recently removed, when the chapel was restored by the liberality of one of the Canons of the Cathedral, and behind it was discovered the extremely interesting and valuable painting of S. Paul and the Viper, a picture which most obviously have been painted before

the buttress was made early in the thirteenth century. The chapel was originally dedicated in honour of SS. Peter and Paul, and a representation of S. Peter doubtless once existed on the other side, but it had unfortunately no buttress to defend it against the attacks of time. The coloured glass also was placed in the eastern windows at this restoration, and the central window was half opened for the purpose. As **S. Anselm** was buried here, the chapel is now usually known by his name. Under the large decorated window is buried Archbishop Bradwardine, a philosopher honoured as one of the doctors of the church, the "Doctor Profundus." He was the third Archbishop who died in the fatal year of the Black Death 1348-9. Opposite, and between the gates of ancient wrought-iron work, by which the chapel is entered, is the black marble tomb of Archbishop Simon Mepeham. Its sculptured ornaments have suffered much damage, but are still extremely beautiful. Representations of these Archbishops may be seen in the west window recently inserted. The chapel shows many traces of settlement in its walls; these are perhaps partly due to the insertion of the large decorated window, before mentioned. This was done by Prior Oxenden, in 1336, and is noteworthy, first as an important piece of decorated work in the Cathedral, and secondly because there still exists the account of its cost for work and materials, £42 17s. 2d.

CHOIR AND TOMBS.

It will be convenient at this point to examine the choir. The decorated **Screen** which surrounds it was erected by **Prior Henry of Eastry,** a little earlier than Oxenden's window. The altar screen was erected in Dean Percy's time the earlier part of the last century. It is a poor imitation of the screen in the Lady chapel in the crypt. Before his time

the altar stood on the lower platform, which is its proper place. The space in front should have no seats, as it is strictly the presbytery, a space on which however the needs of modern congregations have encroached in most Cathedrals. Before the Reformation on the lower platform behind the altar, there stretched a screen of beautiful tabernacle work, with a space to pass behind it at the north and the south. The marble chair of the Archbishop stood almost in the same position as that now occupied by the altar, while on both sides of the altar, and perhaps above and below it, would be seen cases containing rellcs of saints. By the steps on the north side, was the altar and shrine of **S. Alphege,** the Archbishop murdered by the Danes in 1012, and on the south, that of **S. Dunstan.** Of the latter, the rich diaper work (see frontispiece) in the walls is said to be a vestige, but it is far more probably the back of the sedilia, or seats of the clergy. Close to this is the tomb of Archbishop **Simon of Sudbury,** the builder of Westgateand a great part of the city walls of Canterbury. He is better known as the author of the poll tax, for which unhappy suggestion his head was cut off, on Tower Hill, by the mob under Wat Tyler. It is said that when the tomb was opened a ball of lead was found in piace of a head, leaving no doubt of the identity of the occupant of the tomb. Next in order comes Archbishop **Stratford,** Bradwardine's predecessor, memorable for his struggle with Edward III. Nearest to the Archbishop's throne is Cardinal **Kemp,** 1452-4, who was with Henry V at Agincourt and who remained a strong partisan of the house of Lancaster. Opposite is the gaudy tomb of **Chicheley,** maintained in this condition by the college of All Souls, which he founded at Oxford, to pray for the souls of the victims of the war with France, which Shakespeare tells us he advised. The Archbishop in full canonicals is seen on the upper slab. Underneath

is a ghastly "momento mori." Next in order comes the monument of Archbishop **Howley,** the most memorable act of whose episcopate was, perhaps the coronation of Queen Victoria. The tomb farthest to the east on this side, marked by the Bourchier Knot, is that of Cardinal **Bourchier** as strong a sympathizer with the house of York as his predecessor Kemp was with the Lancastrians. In his long primacy (1454-86) he crowned Edward IV, Richard III, and Henry VII. The tomb stills bears the marks of the profane handling which it received when pieces were knocked out of it for the adjustment of the classical wainscotting with which the choir was surrounded after the Restoration. The stalls of the Dean and Canons at the west end of the choir, are the only part of this work now in position, and in spite of their incongruity, tbey have great merits. They are not, however, the work of Grinling Gibbons, and they conceal much more interesting and suitable stallwork in stone. The general effect of the wainscot may be seen in old prints, and the throne of the Archbishop belonging to it, the throne shown in Woolnoth's plan, has been recently re-erected in the south transept. The present seating of the choir was carried out in 1879, from designs of Sir G. Gilbert Scott. The Archbishop's throne was erected in 1844.

SOUTH TRANSEPT.

The south transept, to which it will now be convenient to return, presents no special features of interest distinct from the north transept, already described. It has some good modern glass. Under the window placed in memory of Dean Alford, is the burial place of Archbishop **Winchelsea,** who secured from Edward I the confirmation of the charters, a step almost as important in the history of England, as the original grant of the charter by King

John. The tomb which was reverenced by the people almost as the shrine of a saint, shared the fate of shrines in the reign of Henry VIII and there is no trace of it left. The two chapels are dedicated to S. Gregory and S. John the Evangelist. The transept is at present used for the service of the King's Scholars, and it may be interesting to observe that both Archbishops Winchelsea and Kemp were educated at the monastery school, of which the King's School is a direct continuation.

SOUTH WEST CHOIR AISLE.

At the corner of the aisle, near the transept, there is a very interesting point in the arcade where the round arch and double zig-zag of the Norman work is fitted into the pointed arch and dogtooth of the restoration of 1180. Under the window are two tombs, long known as those of Archbishops Reynolds and Hubert Walter respectively. Of these the latter was Chancellor to Richard I. The recent investigations lead us to believe that he is, as a fact, buried in the Trinity Chapel. Archbishops Reynolds was the favourite of Edward II, and as such was regarded with slight favour with his father. Even the identity of this tomb is disputed, as there seems no trace of the pall on the front of the vestments. The pall, a Y-shaped string of lamb's wool marked with crosses, was the special mark of the dignity of a metropolitan, and was sent to each Archbishop by the Pope. It now appears on the arms of the See. From its absence it has been conjectured, not without much probability, that these are tombs of two of the Priors, one, that of Prior Eastry himself. As the Archbishop, the nominal head of the Monastery, was seldom on the spot, the Prior, or resident head, had great power and dignity. He was in fact called the Lord Prior, and had the right to wear a mitre, and to a seat in the house of Lords. They

were for the most part of humble origin, and prior after prior bears the name of some insignificant Kentish village. Of Henry of Eastry we have spoken already. In Thomas Chillenden (Prior 1390-1411), we reach one of the most munificent and vigorous of the whole number. To his work we are now approaching. West of the tomb, previously mentioned, the aisle narrows at what we now learn to recognize as a part of Lanfranc's cholr. In the wall is a staircase leading to a chapel. This was built by Prior Chillenden, and the keystones of the vault are carved with three heads; one marked Tho. (Chillenden) Prior, the others John Woodnesborough and William Molash. These are the names of Chillenden's successors, who, when the chapel was built, were doubtless monks much in Chillenden's confidence.

THE ORGAN.

This chapel, once an armoury, then a singing school for the choristers, is now occupied by the organ bellows. The most modern development of electric batteries, contrast strangely with 15th century vaulting, and William Molash gazes stonily from the roof on the elaborate hydraulic machinery by which the bellows are worked. The pipes are in a triforium overhead, the keyboards just above the choir. The electric connection between the two is most ingeniously contrived. The organ contains some parts of an earlier instrument, but it was entirely remodelled by Messrs. Willis in 1886.

NAVE, ARCHITECTURAL HISTORY.

We have now seen that the choir is mainly the work of two periods. There is the shell as far east as the altar, the work of Anselm and his Priors, consecrated in 1130.

This was remodelled, heightened and lengthened after the fire of 1174, under the superintendence of the two architects named William. The next two centuries which saw the development of the flower of English architecture in the beautiful decorated style, saw but little work added to the main structure of the church. Their record must be read in the monuments of a Langton, a Peckham, or a Winchelsea,; men who are making this period even more rich and fruitful in constitutional progress than it was in architecture. Towards the end of the fourteenth century, when the rebellion of Wat Tyler was just over, and the effects of Wyclif's teaching were just beginning to appear, it was found that the venerable structure of Lanfranc's **nave** was showing symptoms of decay. It was therefore pulled down and an appeal for funds for restoration was issued by the Archbishop, coupled with promises of indulgences to the subscribers; a method of raising funds now replaced by the unsatisfactory method of bazaars. The works extended from 1378 to 1411 under Archbishops Sudbury, Courtenay and Arundel. Archbishop Sudbury's arms appear on the south-west porch, and on the vaulted roof within are some of the clearest cut heraldic coats in the church. Among them may be recognised the royal arms, and the royal arms surrounded with the difference of illegitimacy for the Beauforts (see p. 47). Archbishop Arundel gave 1000 marks and five sweet sounding bells, from which the north-west tower is still known as the Arundel steeple. The south-west tower was built by Arundel's successor, Chicheley. Prior Molash, then gave another bell, called Dunstan, which created almost as great an impression as the vast cauldron presented by the same Prior to the Convent Brewhouse. The nave followed the exact lines of that of Lanfranc. His north-west tower was allowed to stand, and it was

not until the last century that the beautiful Norman work was replaced by a feeble copy of the south-west tower. It needs but little architectural training to recognise the totally different feeling of the Perpendicular style, as we see it in the nave, from the Norman of the crypt, and the Early English of the choir. It is sufficient to compare the elaborately fluted nave pillars with the simple cylindrical pillars of the crypt, the delicate shafts springing from the floor, and mounting to the clerestory, with the shorter and more solid pillars of the choir. The leading lines in the choir are horizontal, in the nave vertical. Contrast further the capitals. so insignificant in the later style, with the richly carved acanthus : or again the plain choir vault with the many ribbed nave roof ; or finally and most characteristic of all, the vast west window divided by transoms and those perpendicular mullions, which gave the style its name, with the small but graceful lancets which look down on us from the east end.

S. MICHAEL'S OR WARRIORS' CHAPEL.

The perpendicular style is the final effect of English architecture. The earliest specimen of this style, in England, is said to be in Gloucester Cathedral; and some of the vaulting there is very like that in the chapel opening from the south-west transept, to which we will first direct our attention. This, which is strictly the chapel of **S. Michael**, is usually known as Warriors' Chapel, a name appropriate alike to the monuments in it, and to the fact that the famous East Kent Regiment, "The Buffs," place there memorials of their comrades and their achievements. Running through the east wall is one of the most interesting tombs in the church, that of **Stephen Langton**, the author, if we may so call him, of Magna Charta. It is evident that the chapel, as it stands,

is later than the tomb, as it is built across it; it was probably constructed for the reception of the very beautiful alabaster monument which occupies the centre of it. This represents the **Lady Margaret Holland** and her two husbands, both of some importance in our annals. The first was John Beaufort, Earl of Somerset, son of John Gaunt and Katherine Swinford, brother therefore of Cardinal Beaufort, and half-brother of Henry IV. He died in 1409. The second husband was the **Duke of Clarence,** son of Henry IV, and oddly enough therefore, nephew of his predecessor. He was killed at Beaugy in the French wars, in the year 1421. It was this battle which caused Henry V to return to France, where he died in the next year. The monument is a beautiful illustration of armour and dress in the early part of the 15th century. We notice the collars of S.S. now worn by the Lord Mayor of London and the Lord Chief Justice of England. The collar, first worn by Henry IV, is usually supposed to represent the initials S(anctus) S(piritus) and would thus correspond to the foreign order of the Holy Ghost. In the monument of Sir Thomas Thorhurst, we have a reminiscence of the unlucky expedition to the Isle of Rhea in 1627. In the corner is the bust of Admiral Rooke, to whom we owe the capture of Gibraltar. In the floor of the transept are the memorial slabs of departed Canons and others. The most interesting is that of Meric Casaubon,son of Isaac Casaubon, the great scholar, and nephew of the great printers, Henry and Robert Stephens.

SCREEN AND EAST END OF NAVE

Besides the Nave, the Warriors' Chapel, and many parts of the monastic building, we are informed that the beautiful screen, which separates the Choir from the Nave, is also to be assigned to the period of office of Prior

Chillenden. The figures may give ample scope for conjecture. A staircase leads to the top of it, and there the Epistle and Gospel would be read on high festivals. Near the foot of the staircase on the north side of the door, at a point usually covered by the curtain, is a curious mark on the stone. It was caused by the aspergillum or brush containing the holy water. This was suspended by a chain, and as it was lifted each link of the chain made its mark on the stone, and these marks remain perfectly distinct. At the east end of the north aisle of the Nave was the altar of our Lady. On the lower platform, before the western tower pillars, stood the altar of the Holy Cross, with a screen behind it, and a beam with the great Rood above it, traces of both of which are visible on the pillars. The only method of approach from the Nave eastward was by the south aisle. In a similar position at Durham was a gate called the Trellis gate, and doubtless such an arrangement existed at Canterbury. This accounts for the vaulted passage under the steps, which would form the ordinary approach of Pilgrims to the Martyrdom.

MARTYRDOM.

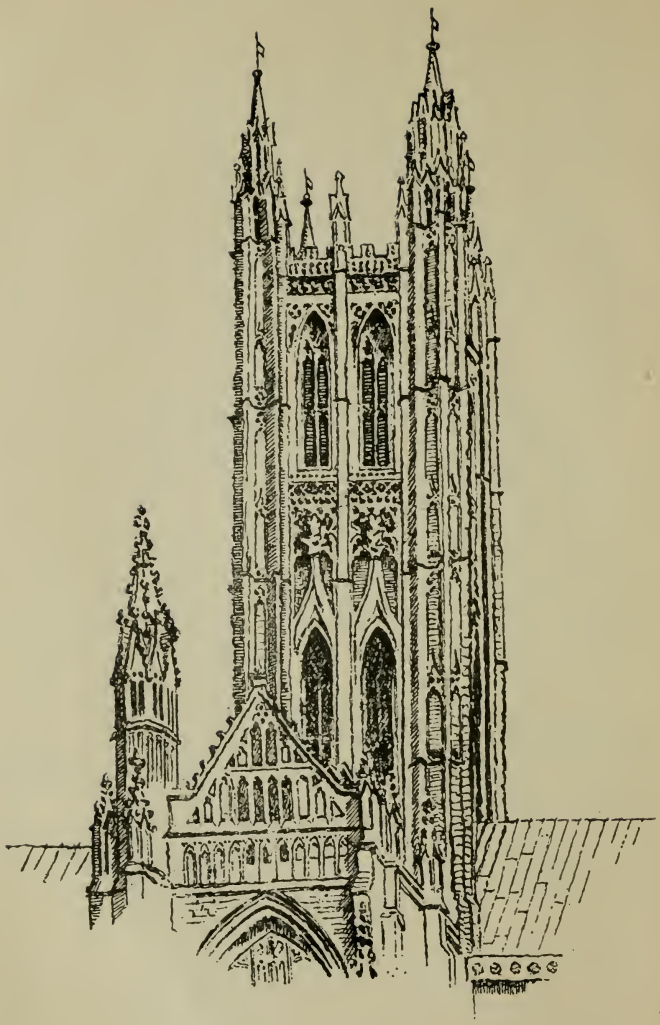
Here we stand on the spot which witnessed the murder of S. Thomas, and this part of the church is therefore called the **Martyrdom**. Nothing is really known of the piece of stone stained with the martyr's blood, supposed to have been sent to Rome ; the square stone in the floor, which is said to mark the place from which it was taken, is more probably the mark of a socket for an iron post. The only part of the wall as old as the time of S. Thomas, is the rough, lower portion. There was originally a short chapel with a semi-circular apse. This was in two stories, the lower being dedicated to S. Benedict, the upper was supported by a pillar in the centre of the transept, aud was dedicated to S. Blaise. The staircase

leading to this chapel still exists in the wall opposite the great picture. It corresponds exactly to the staircase described on p. 44. The Archbishop had entered from the cloister, and was ascending the steps beyond, when the knights entered by the same door. He could at first be concealed from their view by the pillar, and it was just east of the pillar that he was killed. On the spot was afterwards erected an altar, called the altar of Martyrdom, or "altare ad punctum ensis," as the fragment of the sword broken on the pavement was there preserved and venerated. A rude representation of this altar may be seen over the S.W. Gate.

LADY CHAPEL OR DEANS' CHAPEL.

The chapel beyond is somewhat later than the Nave, as might be guessed from the style of the vaulting. This, which is called fan vaulting, was a favourite form in the later Perpendicular and in the Tudor period. The chapel was built by Prior Goldstone, the first of that name, in 1460, and was dedicated to the Blessed Virgin. In most cathedral churches the lady chapel is at the east end, a space here occupied by the shrine of S. Thomas. It might seem to us unnessessary to add to the chapels of our Lady already existing, viz.: the great altar of the Crypt, and that mentioned at the east end of the north aisle of the Nave (p. 48). This chapel, however, was built and subsequently furnished with wooden stalls, for which, as we may see, the stone work and canopies on the walls have been much cut away. The alternative name of Deans' Chapel is derived from the monuments of the earlier Deans—Dean Rogers (Bishop of Dover), Dean Fotherby in a hideous sarcophagus covered with skulls. and Dean Boys represented as he was found dead in his study, among his books. The figures of Dean Neville and his brother against the eastern wall, were

transferred to this place on the destruction of the chapel which formerly projected from the south side of the Nave, and of which the marks on the wall are clearly visible. In the east window some points may be noted. We see the Neville arms, a red shield with white saltire, and also the elaborate Bourchier arms, the most distinguishable features of which are the water "budgets," two curious red skins joined together at the top, sometimes given as an honorable blazen to those who supplied an army with water. We also see the Bourchier knot alternating in most of the panes with the oak leaf and acorn. This is the mark of "Woodstock." On the north side is the mark of the door which once communicated with the Chapter House when it was used as a Sermon House, and above it a portrait on copper of Dean Bargrave. A hole may be seen in one of the quatrefoils; this opens into a staircase in the wall, which conducted to the chapel of S. Blaise, of which we have spoken. Gosling conjectures that it was from this point the "Nun of Kent," Elizabeth Barton, received her "revelations" condemning the divorce of Henry VIII. There is no real authority for such conjecture. The monks who were responsible for the fraud were afterwards hanged, but for a time they deceived **Archbishop Warham** himself. This Archbishop, last of those before the Reformation lies buried close by, and his heavy tomb shows in remarkable contrast with the free-flowing lines of **Archbishop Peckham's** close to it, and may help us to realize the different styles of architecture in 1292 and 1533. It was Archbishop Warham who presided over the meeting of the Convocation, which, by recognizing the King instead of the Pope as supreme head of the Church, took the first decisive step in our separation from Rome. Over this tomb is a **window**, given by Edward IV at his visit in 1465: it contained representations of



BELL HARRY TOWER.

the seven glories of Mary, but these suffered from the violence of a fanatic known as Richard Culmer, *alias* "Blue Dick." This person was continuing his mischievous destruction when it was fortunately suspended by a well aimed brick. The window, even in its present state, has many interesting features, including the portraits of Edward himself, with his wife and children. The prophets, apostles, and saints, may be deciphered by the curious. Here is the door by which we enter the Great Cloister.

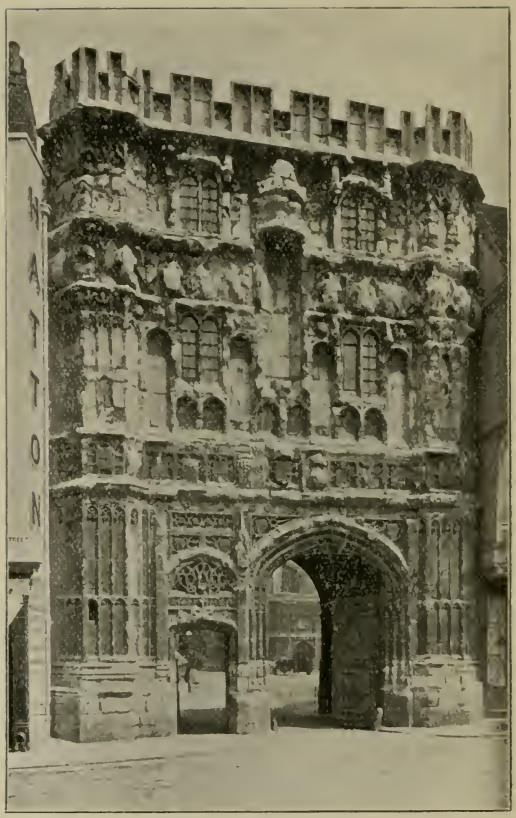
BELL HARRY TOWER.

The unusual braces of reticulated stone work across the tower arches are obviously for its support. They bear the device of three gold stones, the rebus of the second Prior Goldstone, who finished the tower in 1495. Old drawings show a central tower in the Norman church, the Angel Steeple. There is some reason for thinking that this was pulled down when the Nave came down in 1390, and that from that time for a hundred years there was no central tower at all. It is a matter of equal astonishment and congratulation that quite at the end of the church-building period, when architecture was already in decay, and men were soon to forget how to build altogether, there should have been added to the Cathedral a tower of such singular beauty. without which indeed the exterior would be disproportioned, if not commonplace. The real credit of the work is due to Prior Sellyng, who died in 1494, and an interesting letter still exists from him to Cardinal Morton. He sends the mason, John Westell with two "patrons of pinaclys." and asks the Archbishop's judgment upon them.

NAVE.

Here then the history of the fabric finds its natural conclusion. We pass to the Nave floor and gaze with a

sigh at the bareness of the windows, once bright with ranges of glorious glass. The great west window itself is filled with fragments taken partly from the clerestory of the choir and in part from the west window of the Chapter House. In old days between the Choir and Nave rose the solemn figure of the great "rood" or crucifix, and in front was the altar of the Holy Rood. On the floor would have been the procession stones to mark the position, in solemn ceremonials, of the great dignitaries of the church. In these days we are reduced to a chalk line. There are, however, many signs to console us with the thought that the tide of reverent faith and generous devotion is once more flowing, and it needs a skilful eye to detect in the window, lately erected in the north aisle to the memory of Dean Stanley, the difference between the modern work of Messrs. Clayton and Bell and the fragments of early glass which they have incorporated with it. And if, in the fabric and the memorials of the Choir we trace the gradual growth of the English constitution, its expansion is marked in the monuments of the Nave. These with the tattered colours which adorn them, tell their own eloquent story of an empire, the spread of which has asked, and has received, the willing sacrifice of noble lives, a sacrifice as gladly made and as lovingly honoured in the case of the humblest private as of the most famous chief. Three of those whose monuments are ranged on the south wall were educated in the Cathedral School, Mackeson, who perished by the hand of an assassin on the north-west frontier of India; Sir George Gipps, who has given his name to a large district in New South Wales; and his schoolfellow, Bishop Broughton, the first bishop of Australia, who was sent out to administer that vast continent as an archdeaconry of the diocese of Calcutta.



CHRIST CHURCH GATEWAY.

Photo *Carl Norman.*

3. MONASTIC BUILDINGS.

GREAT CLOISTER.

A visit to, or an account of, the Cathedral would be altogether incomplete without some examination of the monastic buildings. We should, in fact, remind ourselves that the Cathedral was primarily the church attached to a community of Benedictine monks, of whom the Archbishop was the titular Abbot. In it the regular course of their daily services was conducted. We first visit the Cloister, which was the centre of the monastic life. It is entered from a door in the Martyrdom. Here the greater part of the monk's day was passed, and round it the chief buildings of the monastery were grouped. It was therefore as a rule placed on the sunny southern side, but at Canterbury the space at command did not permit this. In any case on a chill November afternoon the Cloister seems gloomy and damp enough. Yet some devices were permitted to render life in a cloister endurable, and we find Prior Eastry making here new studies for the monks in 1317. It was not, however, till 1485, when the life of the monastery itself was drawing to a close, that Prior Sellyng glazed the windows of the southern arcade and constructed "the new framed contrivances called carrels," which here seem to have been narrow wooden compartments: the Gloster examples are all stone. The original Cloister was of Lanfranc's time, and had a sloping wooden roof, such as we see at Durham. The present Cloister was constructed by

Prior Chillenden, while the Nave was in building at the end of the 14th century, and the vaulting and the tracery of the arches, correspond closely with the windows and vaulting of the Nave, and were doubtless devised by the same architect. The door by which we enter is later still, and interferes sadly with some beautiful earlier work. Straight opposite, at the south-west corner, are three gates. That nearest the church, was the usual passage to the Nave, the middle one led to the Archbishop's Palace, the other communicated directly with a building which bounded the Cloister completely on the west, and was called the **Cellarer's Lodging.** The cellarer held a very important place in the monastic economy, and not only superintended the stores indicated by his name, but also had under his care a large number of middle-class pilgrims, for whose accommodation large buildings were assigned to him. At the north end of this alley, at the north end therefore of the cellarer's lodging was the buttery. A curious octangular hole here occurs in the wall extending straight for a little distance and then sharply turning to the left, where it is blocked. This was called a "turn," and through it the beer was passed out, the object of the bend being to prevent the server seeing the person served. All the little houses round the great Cloister of the London and Mount Grace Charterhouses were provided with these "turns." Close by, in the corner, is a door which communicated with a passage passing between two divisions of the cellarer's domain, to the Archbishop's Palace. Through this door S. Thomas came on the memorable evening of his murder. It was opened for him by one of his servants of the monastery, as his usual entrance was barred by armed men. He then proceeded straight along the north side of the Cloister to the Chapter House, where he desired to

remain. The monks, however, hurried him into the church and barred the door. The knights entered the cloister by the southern door, which was more the usual approach. The back of the north Cloister wall shows a very rich and ingenious arcade of early English work of the date 1230. This was the back of the south wall of the **"frater"** or dining hall of the monks. When it was built it will be remembered that the Cloister was Lanfranc's Norman Cloister, with its plain wooden roof. It is distressing to see what havoc the perpendicular work has made of the beautiful arcade, and how incongruously the vaulting shafts cut into the arrangement.

THE FRATER OR DINING HALL.

The frater was entered by the large door some way along, opposite which are two open arch spaces where the monks performed their ablutions. This door now leads to the Bishop of Dover's garden. which covers the ground occupied by the frater, and contains a very picturesque ruin of the monastery **kitchen**. This was square, with an octagonal roof, as is the case in the kitchen still existing at Glastonbury. The door at the north-east corner of the cloister led under the dais of the frater to the kitchen court, and doubtless was a very convenient passage. Near it in the east cloister wall, is one of the oldest pieces of Norman work in the column of a doorway which leads to vaults under the great dormitory. On the inside was a staircase to the dormitory, and a room where the monks could withdraw from the chilly cloister to the comfort of a fire. In the cloister, as in the church, there was a rule of silence, Those who desired to converse withdrew to the gloomy passage, through the iron gate hard by. This was their "locutorium" or parlour. It is this which, like the similar passage at Westminster, should be called the Dark Entry.

CHAPTER HOUSE.

It now remains to say a few words about the Chapter House. This communicates with the cloister through an ornamental doorway, and by open windows of Early English period. It is surrounded by an arcade of somewhat later date but of character somewhat similar to that in the north cloister wall. In the centre of the east wall is a canopied seat. In this the Archbishop is placed at his enthronization, having first been placed in the Dean's stall, as head of the Cathedral body; then in his throne, as Bishop of the Diocese; then in St. Augustine's chair, as Primate of all England and Metropolitan; and finally here, as it were to remind us of the unbroken succession in which he continues that long line of Archbishops who were Abbots of this monastery. There was, on this site of course, a Norman Chapter House of Lanfranc's time, coeval with the Norman Cloister. This was replaced by Prior Henry of Eastry in 1304. The lowest part of the present building is his work, but it will be seen at a glance that the upper part is later; it was added by the builder, Prior Chillenden, when the present cloister was being built, about 1400. The windows and the curious and beautiful roof are of his time. A little door may be seen at some height up in the north-east corner. This at present leads to a coal-hole. but it was once the royal gallery. After the Reformation the Chapter House was used for sermons, and by a curiously inconvenient arrangement the congregation flocked out from the service to hear the sermon here. It is to be feared that, in our day, such an arrangement would be an excuse for avoiding the sermon altogether. The reparation of the Chapter House was the first of a series of extensive works begun by Dean Farrar. On May 29th, 1897, the noble hall restored as far as possible

to its ancient splendour, was re-opened by the Prince of Wales, who was accompanied by the Princess of Wales and other members of the Royal Family. The great east window was the gift of the Freemasons of Kent. It will be worth while to return for a moment to the north-west corner of the cloister, if only to secure one of the most striking views of the great central tower. If we carry our eye down the N.W. corner of the tower we shall see at the base a small Norman pillar. This is the only fragment of the centre Norman tower which belonged to Lanfranc's church. Further we should notice that a very large part of the west face of the North Transept is Lanfranc's work unaltered. It may be distinguished by the width of the joints. We may here recapitulate the disposition of the monastic buildings. Behind us is the cellarer's lodging, and the door leading to the Archbishop's Palace; to our left, ruins of frater and kitchens and halls for hospitality; facing us the old Norman arches which form part of the great dormitory, one corner of which is found ample enough for the new Library of the Dean and Chapter. Between it and the Cathedral rises the great gable of the Chapter House. What scenes must that Chapter House have witnessed! There the monks gathered to elect an Archbishop, there they gathered day by day to hear each brother confess his breach of monastic rule, or to elect a successor of a defunct cellarius.

WEST FRONT

In a further examination of the Precincts we must pass to the interior of the Church. Our description will begin from the western cloister gate.

Here we see the other side of the cellarer's lodging, and the house constructed of what remains of the Archbishop's Palace. The N.W. Tower over us is that constructed by Mr. Austin in 1834, in place of Lanfranc's Norman tower. So jealously were the domains of the monks and the Archbishop's Palace separated that they form two distinct parishes to this day, and the buttresses of this new tower, extending somewhat beyond the limits of the old, are in a different parish from the tower itself. The niches in the west front are filled with statues, in accordance with a plan originated by Dean Alford, who deserved a better monument than that in which he himself is represented. Unsatisfactory as many of these are individually, there is no doubt, as a whole, they add some richness to the west front, which indeed is somewhat bare and commonplace. The result round the south-west porch is certainly effective. Over it "in old time" stood statues of the murderers of S. Thomas. In a vacant niche is an ancient representation of the altar of the martyrdom.

CHRIST CHURCH GATE.

Here a glance may be permitted to the ancient gateway by which the Precincts are approached from the south. This, like the great central tower, is one of the last additions which the monks were permitted to make to their beautiful Close, and was completed by Prior Goldstone the 2nd, in 1517. It had originally two turrets which were comparatively recently removed. The front of this gateway is sadly worn, and yet how much more

RUINS OF THE MONASTERY.

Photo *Carl Norman.*

beautiful in decay than the newest "restoration." It replaced a more ancient Norman gate which occupied nearly the same position. The chief entrance to the monastery was on the North. The gate of which we are now speaking was in strictness the cemetery gate though doubtless the common approach for visitors to the church. There, in 1327, when relations between the city and the monastery were somewhat strained, the citizens dug a ditch to prevent egress and ingress. The gates are of the time of the Restoration. On the stone bench within, we may sometimes see at night that strange functionary, a veritable watchman, who still calls the hours of the night, and informs the dwellers of the Precincts of the state of the weather. The space without was once sacred to the sport of bull-baiting, and till recently was occupied by a circular building, termed the Butter Market, which certainly combined not unsuitably with the picturesque gateway, perhaps as well as the lyric muse, who now reminds the world that Marlowe was a native of Canterbury. Another famous King's Scholar was born near this spot, viz., Chief Justice Lord Tenterden. His father kept a barber's shop at the Cathedral gate, and supplied the wigs and shaving necessary for the Cathedral dignitaries.

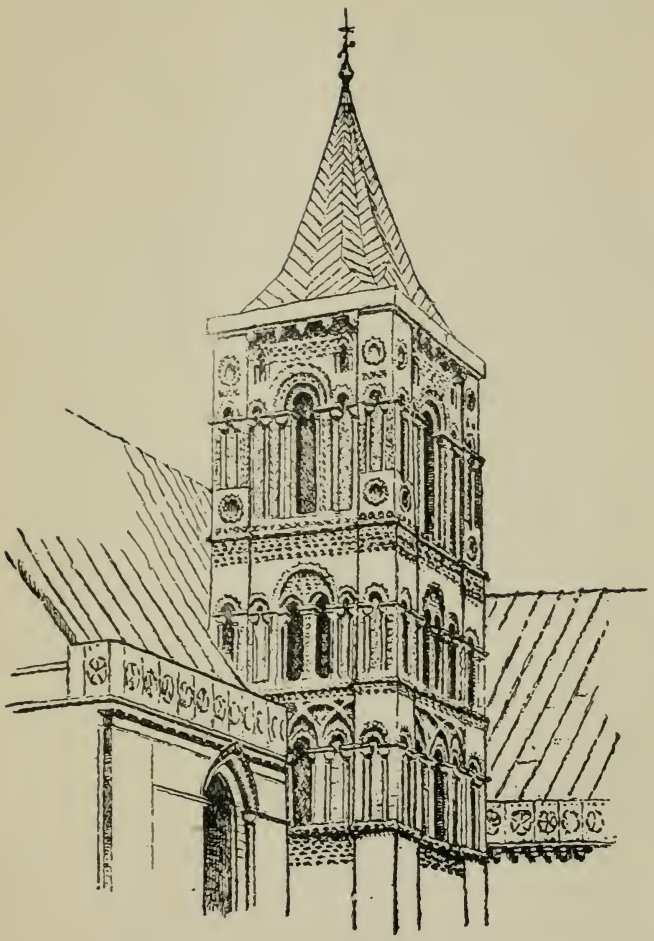
EXTERIOR CEMETERY.

The Cathedral Green, was, in comparatively recent times, the scene of the Canterbury Michaelmas Fair. This fair indeed, once an event of commercial importance, was originally held by special royal permission granted to the monastery. In these degenerate days it has been removed to a distant suburb, and will, we may trust before long be removed altogether. The south wall of the nave, if attentively examined, shows traces of a chapel, which was once built out from it, the Brenchley chapel, founded by

Lady Joan Brenchley in 1447, and appropriated in the 17th century by Dean Neville. Some indications of foundation walls are at times noticeable on the turf, and the different structure of the second and third buttresses, counting from the exterior cemetery, or cemetery of the lay people. It was separated from the cemetery of the monks, which lay further to the east, by a wall, Just by S. Anselm's Chapel, where the space is narrowest. This wall contained a fine Norman gate which is now removed further to the east, and forms the entrance to the garden known as the Bowling Green. In the garden of the Canon's house near the original site of this gate, is a curious mound called the mound of the Campanile, on which a bell tower once stood; the adjoining coach-house contains old Norman work, and is thought to have been used as the Convent School. This school was conducted by the monks for the benefit of the children of the town's people, and, on the dissolution of the monastery, was reconstituted as the King's School.

EXTERIOR OF CHOIR AND TRANSEPT.

On the outside of the east wall of the Warrior's Chapel may be seen the projecting end of Stephen Langton's tomb. The windows between this chapel and the transept show the combination of the work of 1100 and 1180. The two lower rows are of the earlier, while the upper row, lighting the organ triforium chamber, is clearly of the later style. In the same way the middle row of windows in the transept were the clerestory or highest windows in Conrad's choir. All above them was added by the two Williams. We see then that the pitch of the roof of the earlier transept began just below the exquisitely decorated upper stories of the little Norman tower. This (see illustration) is one of the most pic-



NORMAN TOWER.

turesque features of the exterior of the church even though its proportion is somewhat mutilated by the additional height of the transept. The original line of the transept roof can still be seen over a window above the choir aisle where it joins the east face of the transept.

FRENCH CHURCH.

Under the transept is the entrance to the French Church, to which reference has previously been made. Here were the altars of the Black Prince's Chantry. The priests dwelt in a part of the city still extra-parochial and termed the Black Prince's Chantry. The undercroft of the transept was entirely transformed into the decorated style of the period. The vaulting is termed the "lierne" vault. Lierne is the name for the cross-ribs. The boss, representing Samson, is supposed to refer to the battle of Poictiers. Further east, we come to an open stretch of turf known as the Oaks. The larger trees are limes; these, with the similar trees in the Green Court, form one of the chief beauties of the Precincts. We owe them probably to the Canons who, on their return after the Restoration, appear to have endeavoured to repair the ravages made in the troublous times, and to make their dwelling place as pleasent as might be. The garden to the east, already referred to, and which is near the site of the old Convent fishpond, is constantly mentioned in the Treasurer's accounts 1660-65, and certain sums were expended for gravelling the path and turfing the sward, and also for bowls and bags for the Canons.

INFIRMARY.

At this point we cannot fail to be struck by the long row of ruined arches, which group so picturesquely with the east end of the Cathedral. These formed part of the

monastery infirmary. It may seem surprising that a society which numbered perhaps 150 needed so vast a building for their sick and infirm. But all who were temporarily released from strict observance of the Rule spent their time here. These would include the *sempectæ* i.e., the old and infirm, and likewise the *minuti*, or those who had been "let blood." This was regarded as a regular and necessary operation for which a special place was provided. It would seem that the ensuing indulgence of the infirmary caused the brethren to resort to it somewhat too freely and therefore the Prior's leave had previously to be obtained. The infirmary, or to use its good Englisn name, fermary, was a building consisting of a nave and aisles, originally of Norman date. The eastern part was the chapel, and the eastern window and Chancel window had been reconstructed in the Decorated period. The western portion, under the same roof, was occupied by the beds. Such an arrangement still prevails in the hospital or almshouse of S. Mary Chichester, where the whole building is open from end to end; a screen of some eight feet in height separates the eastern portion for a chapel, while the western is partitioned off by screens not much higher, into domiciles, providing a room or two and a cupboard for each inmate. The north aisle of the infirmary has entirely disappeared, but the house of the Archdeacon of Maidstone contains the **Table Hall,** with the exterior walls almost unaltered. This was a hall opening from the infirmary northwards, in which the inmates of the infirmary took their meals.

MEIST' OMERS.

The canonical house to the east formed part of the vast range of buildings placed at the disposal of the Prior for the entertainment of the highest class of pilgrims.

Though completely modernized externally, the internal arrangements still show the ancient disposition; eastwards for two-thirds the length, was one great hall open from floor to roof, with oriel windows at the dais end; the western part was divided into two stories, the upper forming a kind of gallery opening to the hall, the lower the kitchen and butteries, with a buttery-hatch. This building was denominated Meist' Omers, probably from Majister Homer, an official of the monastery. An interesting page of English history may be written on the lease of this house by the Prior and Convent to Edmund Duke of Somerset, in 1453. This Edmund Beaufort, son of the John Beaufort buried in the Warriors' Chapel, was a great leader of the Lancastrians.

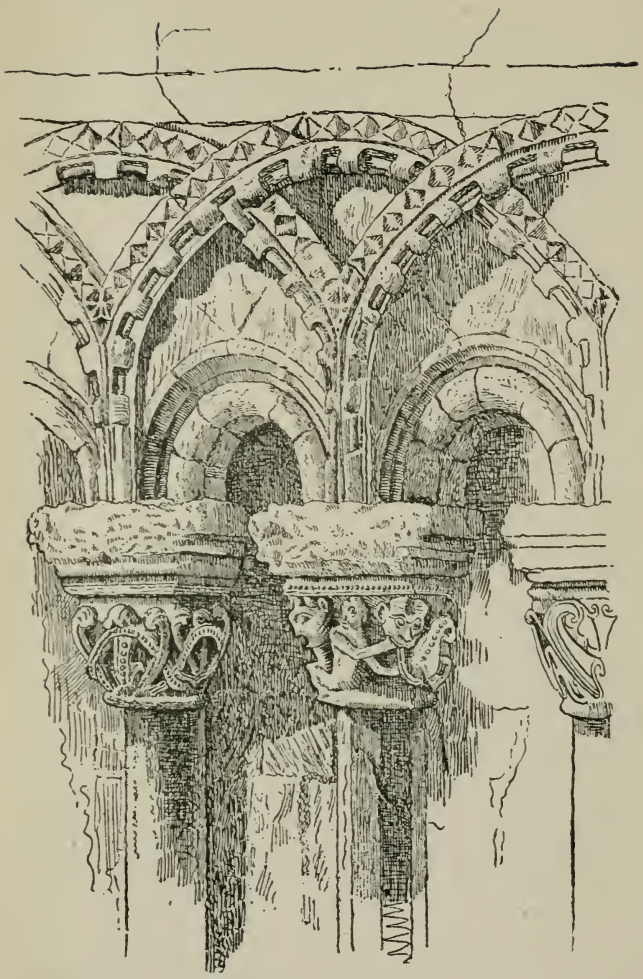
The south aisle of the Infirmary was separated off to form a "Camera," or set of chambers for the **Sub Prior.** One of these, of considerable interest, was preserved in the Canon's house which stood on this site till quite recently, and included the arches in its front. It is much to be regretted that no means were taken for preserving this room when the house, like several others, was pulled down on the reduction of the number of Canons from twelve to six. The beautiful exterior of the **Treasury** is, however, now opened up, and the later date of the room adove it is clearly seen.

The infirmary opened at its western end into a passage leading into the substructure of the Prior's Chapel. The Lord Prior had of necessity this accommodation for his private devotions, and it must have been a building of some pretention. It has now entirely disappeared and has been replaced by a mean red brick building, which was for years the Cathedral Library, and now holds the library of Archbishop Howley, bequeathed

to the Chapter by Archdeacon Harrison. The style of the substructure shows that its date must have been about 1250. From it we see the passage leading under the dormitory vaults to the cloister, the other end of which we noticed in that place. The staircase leading to the Cathedral is quite modern, but not unsatisfactory. Its construction, however, quite unnecessarily caused the entire obliteration of the closet in the outside wall of the Cathedral, which had Communicated with the Prior's Chapel, and from which the Prior could command, by the slits previously mentioned (see p. 31,) the celebration of Mass at different altars in the Cathedral itself. From the windows of this staircase there is seen a ruined vault in the corner, west of S. Andrew's Chapel. This once supporting a room opening into the Treasury, and a bridge from the east end of the Prior's Chapel to the Church. The door by which this entered the chapel is still visible, and the room is shown in Woolnoth's plan.

DARK ENTRY.

We should now proceed, by the passage leading from the Infirmary northwards, to the Green Court, generally called the Dark Entry. This is the passage known to readers of the Ingoldsby Legends, as haunted by the ghost of Nell Cook, a lady whose history it is to be feared is read, in the Legend of a King's Scholar, with more pleasure than profit. To the left are seen some interesting little Norman arches with carved capitals. These formed part of a cloister attached to the west end of the Infirmary, and known as the Infirmary Cloister. The northern and western walls have disappeared entirely, the southern is replaced by the substructure of the Prior's Chapel, which we have lately visited. Over them is the



NORMAN ARCADING.

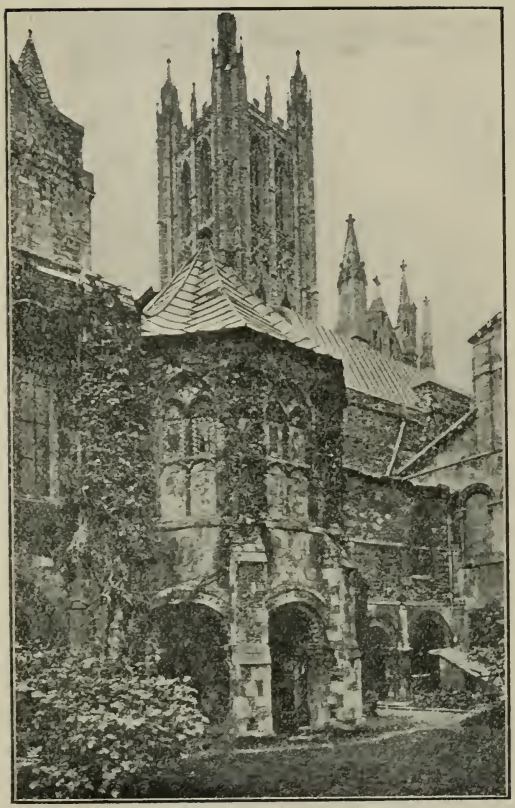
floor of what was called the **Cheker building.** This building formed what we might term the Bursary or counting house of the monastery. Here tradesmen would be dealt with and the tenants of the monastery interviewed. The building was standing till within the last thirty years, and part of it reached by a staircase through the middle door on the right was used as a Choristers' School. The third door is still called the Prior's door, and leads to the Deanery. In old days it led to the private chambers of the Lord Prior, and gave him access under cover therefrom to the Cheker building and to his private chapel.

The view of the Cathedral tower from the open space beyond is at all times noted with delight; it is at its best in early autumn, when the creeper which clothes the ruined arches is turning to crimson, and forming its effective contrast with the dark green of the ivy. We pass onward through a very low passage to the Green Court, where we will give a last glance at at the residence of the Lord Prior. The projecting porch which as it were, guards the entrance at this end, and still has traces of a door which once closed it, was built on to the Prior's residence by Prior Sellyng, and forms another of those singularly effective additions to the beauties of the monastic group of buildings which we owe the last half century of their existence. The Lord Prior had his actual rooms in a block which bounded the Dark Entry on the eastern side, and of which only slight ruins now remain in the Deanery Garden. The most striking feature is a tall turret with a winding stair, which seems to have given access to a study called Le Gloriet. The range of building now forming the **Deanery** was constructed by Prior Goldstone, the successor of Prior Sellyng, to whom we also owe the Christ Church Gate. It was

called the New Lodging, and was with the Meist' Omers a part of the magnificent provision for the nobler guests, for whose entertainment the Prior was responsible. It will be observed with what care the Benedictines kept their ordinary buildings separate alike from the Infirmary, and from those intended for hospitality. In the Baptistery Garden are traces of the first building erected in quite early times for the latter purpose, and called the Camera Vetus Prioris. This must have been quite outdone by the more ample scale of later edifices.

DORMITORIES.

This Baptistery Garden, viz., that on the south side of the Green Court, was almost entirely covered with buildings, and two houses built into their remains were only recently removed. This removal has destroyed little or nothing of importance, and has opened up what is perhaps the most pleasing of all the external views of the Cathedral. The high terrace on the right (i.e. the west) was the floor of the **great dormitory,** in the south part of which the library has been made. From it we see a passage leading eastwards. This was the passage through which the monks could pass from their dormitory to the church, for their midnight prayers. This passage originally Norman and of low pitch, was raised to about double the height by Prior Chillenden, and this reconstruction is a most interesting example of the way in which the new work left the marks of the old quite unobliterated. The picturesque octagonal building where the passage turns south also shows two dates, the fine Norman arches and pillars which support it, and the perpendicular windows of the upper portion. It is now called **the Baptistery,** as the font was until recently placed there, but such was not its first purpose. It served as a conduit tower and formed a kind of centre for



THE BAPTISTERY.

Photo by *Carl Norman.*

the water supply of the monastery. Next to it come the arches under the Prior's Chapel. Parallel to the railing were two buildings some fifty yards in length, called Second and Third Dormitory respectively. The former was perhaps used by the higher officials of the monastery, the latter was a cant name for the latrines, a building of portentous size, the arrangements of which are still traceable. The two pillars in the garden came from an early Saxon church at Reculver.

CHILLENDEN'S CHAMBERS.

The gate at the west end of the garden is known as the Larder Gate, and led to the offices. The house adjoining, viz., that of the Archdeacon of Canterbury, comprises the range of buildings known as Chillenden's Chambers. These were placed under the charge of the cellarer for the entertainment of the middle class of pilgrims for whom he was responsible. It is, in its present state, one of those quaint abodes where no two rooms have their floor on the same level, no two walls are parallel, and no angle a right angle. Its western end is seen to form an obtuse angle with the rest and is of different date. It is in fact a gate tower with two upper rooms, the lower called **Heaven** and the upper **Paradise.** The ground floor forms a vaulted passage and was the entrance for visitors to the Cellarer's lodgings. It opens on to a long covered way or pentise, which still exists in part and originally stretched along the whole western side of the Green Court, to the great Gatehouse or porter's lodge. This we must now examine, remembering that it was the real entrance to the monastery, the present gate in Palace Street dating only from 1865. The Gatehouse, like so much we have seen, is of two dates, There is the great unmistakable Norman arch beautifully carved; within

this have been inserted later arches to take the gates, and over it Prior Chillenden built a room reached by a staircase from the North Hall. Of the porter's lodge, which stood on the south of the gate, distinct remains exist in the present dwelling house. Just west of the front door of this house under the gateway, the arch of the pentise passage is clearly visible.

The arches beyond, over which the new King's School was constructed in 1848, supported a hall called the North Hall, which was both longer and wider than the present school, extending further to the west and north. It was reached by the **Norman Staircase** which still remains, and is justly regarded as one of the most beautiful relics which the monks have bequeathed to us. In this hall (the Casual Ward!) pilgrims were accommodated, whose rank did not give them a claim to the hospitality of the Lord Prior or the Cellarer.

GREEN COURT.

The north side of the Green Court was occupied by the menial offices of the monastery such as **Brewery** and **Bakehouse**, now the Choristers' School and a minor Canon's House. Between them is a blue door, at first sight not attractive. It marks the cistern from which the Precincts are still supplied with water. This supply is wholly separate from the town supply, and is brought from a spring on the Scotland Hills, which was granted to the monastery by an early Saxon King, and has therefore served for considerably more than a thousand years. In the library of Trinity College, Cambridge, there exists a plan of the monastery with it water arrangements in the year 1165, and this clearly shows, not only that the water came from the same spring, but also that it was brought to a spot not far distant from that where the water tower now stands. Here then we take our leave

of this interesting ground. It formed as it were an outer court of the Sanctuary. Round it are the buildings where the monks received those who came to them from the world outside, and the menial buildings where their lay servants would remain. Yet on it the foot of monk might hardly tread, the eye of monk might hardly look. Not one window of the monastic building proper looked towards it except the inaccessible upper dormitory windows and those windows of the projecting Prior's porch intended, we may fancy, to keep a jealous survey of all who entered or tried to leave the Convent Gate. Other monastic buildings may be set in more romantic solitudes, some fragments may possess more striking beauties; yet nowhere can the life of a monastery be more plainly traced, nowhere do its relics group more gracefully together, nowhere are they associated with a more majestic or historic church.

MINT YARD.

One corner of the monastic dominion is still to be visited, the court known as the Mint Yard. This though now one with the road on its south side, was originally separated from it by a long building, extending parallel to the road from the North Hall to the present Porter's Lodge. This was the Almonry. Here broken meat and alms were distributed to the poor, and here it would seem another school was maintained, for the benefit of the people. Apparently the buildings were used by Cranmer after the dissolution of the monastery, for the minting of money. This was a privilege of the Archbishops. In the reign of Athelstane, while London was allowed eight "moneyers," Canterbury had seven. The Almonry was conveyed by Queen Mary to Cardinal Pole, and hither he transferred the King's School; here it remained for more than three hundred years. The

buildings were destroyed in 1865 and the present buildings constructed. There, is therefore, in the Mint Yard little that is ancient except its name. This takes us not back one thousand years, but two, to that temple of Juno Moneta on the Capitol of Rome, where the great republic coined its money, and from which our word mint is derived. The range of buildings to the south formed part of the domain of the Archbishop's Palace, but the most interesting features in it have been brought to it from the destroyed part of the palace itself. Of this there is on this side little remaining, except the Gateway Tower, now the printing office of Messrs. Gibbs and the porch of the Great Hall, which is part of the house of the second master of the King's School.

4. FROM THE PRECINCTS TO S. MARTIN'S CHURCH.

On leaving the Precincts by the Gate of the Mint Yard we have in front of us one of the old houses for which Canterbury is famous. In the corner of the street by its side were the houses which formed the endowment of the Black Prince's Chantry. Here stood an arch with the Black Prince's arms, which has now been replaced by a rag and bone shop, and by a curious irony of fate the Jewish synagogue occupies the territory of the Knights Templars.

NORTHGATE.

Turning to the right from the Mint Yard Gate, and following the wall of the King's School buildings we may note a blocked archway in the wall, with remains of fine brickwork over it and the date 1545. This was the entrance to the Mint Yard when it was enclosed by buildings on the south side, and the date follows closely on the dissolution of the monastery in 1539. A few yards beyond, where the wall ends, is the site of the old North Gate. Over it stood the Church of S. Mary, which, on the demolition of the gate was rebuilt in the true early 19th century manner. The north wall of this Church is the city wall. The shortest way to S. Augustine's College is the turn on the right, Broad Street,

but it is worth while to go a hundred and twenty yards further along Northgate to visit the **Hospital of S. John.** This opens on the left-hand side, beyond some houses, which have been rebuilt in similar style to the entrance to the Hospital. It forms a pleasant oasis in the midst of somewhat squalid surroundings. The half-timbered room over the entrance is a favourite subject for artists, and sketches may be procured of many stationers in the city. The arrangements are similar to those of the Hospital of S. Thomas already described. The foundation is due to Archbishop Lanfranc, who founded at the same time the Hospital of S. Nicholas at Harbledown. A hospital of S. John the Baptist existed outside the gate of most cities originally, as in this case for wayfaring men and for the relief such as were "lame, weak, or infirm." In the burial ground north of the chapel are remains of extremely ancient buildings belonging to the very earliest foundations here. A few relics of interest may be seen in the Hall, on application to the sub-Prior.

S. AUGUSTINE'S COLLEGE.

Returning to Broad Street and passing along it, we follow the line of the old city wall, which may be seen at intervals on the right and in this part of its course remains almost entire. We soon see to the left the turretted gateway of S. Augustine's College, a description of which we will leave to the excellent Manciple of the College, by whom visitors are conducted, and who has also published a short history and description of the building. We merely note on the exterior two points of resemblance to the great rival monastery of Christ Church. First on the left, outside the gate, are traces of the Almonry, where also at one time there appears to have been a school. Secondly, on passing from the College, we see a second gateway; this was the Cemetery

Gate. Here some of the citizens had privilege of burial, a privilege of great value, from the scantiness of the available ground near the parish churches themselves. This difficulty became very pressing after the dissolution of the monasteries, and it is to this we owe the consecration of the various oddly detached burial grounds dotted about the city, some of which are in a deplorable condition. Owing to the extension of the monastery cemetery southwards, the ancient line of road towards S. Martin's was changed, as we can see. The Cemetery Gate stands exactly on the old line of road, but the citizens claimed a right of way through it to S. Martin's, a claim which gave rise to a serious altercation between the city and the monks.

S. PANCRAS.

On passing the Cemetery Gate, now a dwelling house, we turn to the left, by a broad road called Longport, past the Kent and Canterbury Hospital. In the grounds are the ruins of the ancient church of S. Pancras. Thorne, a Benedictine monk, tells us that this was the first church dedicated by S. Augustine, in "the remains of an idol house midway between S. Martin's Church and the city walls, where King Ethelbert according to the rights of his tribe was wont to pray." He adds "there is still extant an altar in the south porticus of the same church, at which the same Augustine was wont to celebrate, where formerly had stood an idol of the King." Recent excavations have revealed the lines of a mediæval church, and also Roman foundations, with an **altar base** in a south porticus, exactly as mentioned by Thorne. On the left a little beyond the Hospital, is the path leading to S. Martin's Church. The Church in summer time is usually open. The keys are kept in a house almost opposite.

5. S. MARTIN'S CHURCH.

HISTORY.

At the beginning of the fourth century, during the reign of Constantine the Great, S. Martin's Hill was occupied by Roman villas, and probably a small Roman encampment. Later on in the same century, Maximus was sent as general to Britain, and afterwards proclaimed Emperor in A. D. 383, taking up his residence at the ancient city of Trevês. Shortly before his elevation to the Imperial power he had become a Christian, and it is not impossible that some of the British troops, who had followed him to Trevês, returning to their native country, and encouraged by his advice, erected for themselves a church in Durovernum, afterwards called Canterbury.

It is uncertain whether this church was originally dedicated to the Blessed Virgin Mary, and then re-dedicated to S. Martin of Tours, the patron saint of France, by Queen Bertha in A. D. 590, or whether it was from the very first dedicated to S. Martin, who was an intimate friend and councellor to the Emperor Maximus, and may have sent workmen from his own monastery—it being the custom in very early days to call churches after the name of their founder. However this may be,

it is known from the writings of the venerable Bede that the church was erected during the Roman occupation of Britain; and he seems to imply that it was originally built "in honour of S. Martin." The Romans left Britain in A.D. 410, but we have no reason to suppose that the early Romano-British Christians ceased to practice outwardly the rites of their religion, until, at any rate, the landing of Hengest and Horsa in A.D. 449. After that period the country was over-run by its savage conquerors, and doubtless the church fell into decay, from which it was restored by Queen Bertha, the Christian daughter of Charibert, King of Paris, who was married to Ethelbert, King of Kent.

The well known mission of S. Augustine took place in A.D. 597. and we learn from the testimony of Bede (who lived only a century later) that the members of his mission, with their converts, assembled in S. Martin's Church "to sing, to pray, to say mass, to preach and to baptize." It is probable that King Ethelbert himself was baptised in the church, though, notwithstanding, some evidence to the contrary, it cannot be safely asserted that he was baptised in the existing font. We learn little of the history of the church during the centuries immediately succeeding the death of S. Augustine, but it probably suffered from the ravages of the Danes at the sack of Canterbury, in the beginning of the eleventh century, during the reign of Ethelred — though still maintaining sufficient reputation to give a title to at least two Suffragan Bishops (Eadsi and Godwin), shortly before the Norman invasion. It was then put into repair by the Normans, and rebuilt to a large extent in the thirteenth century in the early English style, during the reign of King John or of Henry III.

WALLS.

The general aspect of the church, as we see it now, is as follows :—EXTERNALLY, it contains a mass of rough walling partly of Roman tiles, partly of various kinds of stones and flints. held together by seashore mortar of remarkable solidity—INTERNALLY, the walls of the nave (about 2ft. thick) are built of roughly hewn Kentish ragstones, with occasional blocks of chalk, and are bonded together by courses of Roman tiles at irregular intervals, and faced here and there with pink Roman plaster, composed of pounded brick, carbonate of lime, and silicious sand. These walls have lately been stripped of the mediæval and modern plaster, and the **ancient** work is now visible throughout. On the west wall has been discovered a central **Arch**, or opening reaching to a height of 18ft. above the floor, flanked by two **Windows**, built *more Romano*, and most probably Roman. The arches of the original windows are turned in Roman tiles and rough *voussoirs* of Kentish ragstone with interstices of pink mortar. These original windows were extended 18 inches higher (as they now appear) in Saxon or Norman times. The greater part of the CHANCEL is built of Roman tiles laid closely and evenly upon one another, but without any signs of Roman plastering.

INSIDE OF CHURCH.

Visitors are usually taken first to view the inside of the church, and probably their primary feeling is one of disappointment, as the thirteenth century chancel arch and subsequent restorations have tended to obscure the real antiquity of the building, but this feeling will soon wear away after a little patient investigation.

FONT AND PISCINA.

The chief object of interest is the FONT, which is tub-shaped, consisting of a rim, three tiers and a base. The diameter of the actual basin is 1ft. 10in. ; the circumference round the outside being 8ft. 2in., and the height of the font 3ft. 1in. from the floor. The three tiers are made up of 22 distinct stones, rounded externally and fitted in their place. The *lowest* tier is embellished with a continuous pattern of scroll work ; the *second* with groups of intertwining circles, with the exception of one stone which has six comparatively plain circles carved upon it ; the *third* tier is of a completely different character, exhibiting arches intersecting each other. At the top is a *rim*, the ornamentation of which corresponds with that of the two lowest tiers save that in one part there is a kind of dog-tooth work, like stars cut in half. It is probable that the upper portion of this rim was cut away for the purpose of forming a ledge or resting place for a tall cover, in the time of Oliver Cromwell. The date of this interesting relic has been much disputed, but it is not impossible that it was put together in Saxon times, and afterwards received ornamentation at the hands of Norman workmen. The font originally stood in the centre of the church. just east of the grave of Stephen Falkes, which is marked by an inscribed brass bearing the date of 1506.

At the south-east corner of the nave we notice a NORMAN PISCINA, said to be the earliest and most beautiful in England. The size of the actual opening is 13in. by 7½in. The curious holes (one of which is now missing), were made perhaps to receive poles supporting an ornamental canopy.

NORMAN DOOR.

On the north side of the nave are the remains of a Norman Doorway, 4ft. 2in. wide, with jambs of axed Caen stone of irregular size, and a tympanum, the front of which has been knocked off, On the east side of the doorway is a STOUP for Holy Water, conjectured by some to be contemporary with the existing wall, and certainly of great antiquity.

DOORS IN CHANCEL, &c.

In the south side of the chancel we notice a "priests' door," with a semi-circle arch formed of converging blocks of Kentish rag, generally about one inch apart, though somewhat closer at the crown. Recent investigation has apparently proved that this door is a later insertion in the wall, probably made in the Saxon period. The square-headed doorway (6ft. by 3ft. 4in.) is of the same date as the adjacent wall. It has jambs of Roman tiles with a lintel and sill formed of massive blocks of green sandstone. The tomb on the north side of the chancel was originally known as that of QUEEN BERTHA, who was however buried in the transept of S. Martin's Chapel in the Monastery Cnurch of S. Augustine. It contains a few bones which may possibly be those of the restorer of the church in the thirteenth century.

BRASSES, &c.

Observe the two Elizabethan brasses just outside the altar rails, one of MICHAEL FRAUNCES and Jane his wife (date 1587) ; the other of THOMAS STOUGHTOR, who died on the 12th of June 1591. The cumbrous MONUMENT, at the south side of the altar, is that of Sir John Finch, Baron Fordwich, keeper of the Great Seal, etc. He was the speaker of the House of Commons, who on one occasion during the reign of Charles I, was

held in his chair by Holles and others, in order that the protest against the infraction of the petition of Right might be passed (Ob. 1660). There is close to the Credence table, an aumbry of the fifteenth century, about the time of Henry VII.

CHURCH IN ROMAN AND MEDIÆVAL TIMES.

In Roman times the chancel was only half of its present length, the eastern half having been probably added at the end of the 12th or beginning of the 13th century. To this date we must assign the **Sedile,** outside the present altar rails.

In the middle ages we may conjecture that the High Altar was dedicated to S. Martin, with images of S. Martin and S. Christopher on each side of the east window—and there were two other Altars (in the nave), north and sonth of the chancel arch, dedicated to S. Mary and S. Nicholas respectively, while the image of S. Erasmus was over the west door. There was also a Rood screen, and the "Light of the High Cross," perpetually burning upon it.

EXTERIOR OF THE CHURCH.

On coming out of the church we turn to the left away from the fourteenth century tower, with its masses of clinging ivy, and proceeding along the south wall, we pass in order ; (*a*) a blocked up early English door or porch, with one half of a two-light Decorated window inserted in the middle ; (*b*) a central buttress of stone and Roman tiles, very unusual in its construction ; (*c*) a rough semi-circular niche, with a plastered surface round the arch, the object of which is uncertain ; and (*d*) flat pilaster buttresses at the south-east angle.

DOORWAYS.

Proceeding towards the chancel wall, our attention is arrested by no less than three doors or openings. The door at the south-east corner of the nave was at one time supposed to have been the eastern entrance to a basilica with a western apse, but it is probably a much later insertion. The next one consists of a square-headed doorway (described above) which opened out into a curious *adjunct* or side chapel, the foundations of which have lately been excavated; while closely adjoining is the semi-circular arch "priests' door." On the western jamb of this latter door is a fragment of freestone, with a Celtic inscription carved in the ninth or tenth century, of which we may still read the words "Honore. stae . . et omnium Seorum" (*probably* "to the Honour S. Mary and All Saints"). This perhaps was the dedication stone of one of the altars in the church.

EXTENT OF ROMAN CHANCEL.

Close to the buttress in the middle of the chancel wall there were discovered, a few years ago, portions of a return Roman wall, at right angles to the exterlor wall so that the original church must have terminated at this point—whether in an apse or not we cannot positively say. It is remarkable that west of this buttress the foundations are of Roman brick, some two feet deep, while east of it the walls have no foundation whatever, but rest on the bare earth, having been added in the Early English period.

In the eastern wall of the church there is a square insertion of the fifteenth century, connected perhaps with some neighbouring tomb. The Matrix represents traces of a brass, with a kneeling female figure carrying a child in her arms. We may assign this to the reign of Henry VI.

On the north wall of the chancel is a fine specimen of imitation of Roman work, which for a time beguiled antiquaries into thinking that it was genuine original Roman brickwork.

NORMAN SQUINT.

Passing by the disfiguring modern vestry, and the Early English porch, added on to the Norman doorway (which was spoken of when describing the interior of the church), we arrive at the western entrance, where we observe a curious so-called **Norman Squint,** the sides of which are formed of worked chalk and Kentish rag, with traces of a hinge and a receptacle for a bolt, while the lintel is composed of a piece of oak greatly decayed by age. This Squint, now partly hidden by the existing tower, commanded apparently a view of the High Altar, and was either a lychnoscope or lepers' window or else for the use of penitents standing under cover of a porch, before the existing tower was built.

CHURCH BELLS, &c.

The bells are three in number. One has no inscription; the second bears the date 1641, and on the third, in old English characters, we read "Sancta Caterina, ora pro nobis."

Many Saxon beads have been found in the churchyard, also some Merovingian coins of the seventh or eighth century, a Saxon or Frankish circular ornament set with garnets, a coin engraved with the name of Bishop Luidhard, who was chaplain to Queen Bertha, and many other relics. There is also in the church-museum a CHRISMATORY or ampulla of the fourteenth century, found on the wall plate in 1845, and containing three oil pots, (1) for Holy Chrism; (2) for the sick; (3) for annointing catechumens.

In conclusion we may observe that S. Martin's Church is remarkable for its great antiquity and the continuity of its use as a place of religious worship. With the possible exception of about a hundred years after the occupation of Kent by the Jutes, Divine service has been performed there for fifteen centuries. It is also remarkable as intimately associated with the mission of S. Augustine and the conversion of King Ethelbert. It stands as a living monument of the power of Christianity; the source of that tiny spring that has developed into an ever widening stream; a witness of the progress of the English peoples from barbarism to civilization.

It has had a remarkable History, surviving disuse and decay, surviving the savage destructiveness of Jutes, the devastation of Danish invaders, the innovating vigour of Norman architects, and the apathy of succeeding centuries. The Light of the World has been ever there, though we know not who it was that kindled it.

An interesting controversy has lately been carried on as to the relative date of the **Nave** and the **Chancel,** though no definite conclusion has yet been arrived at. It is the opinion of some antiquaries that the **Chancel** is the earliest, and that the chancel walls originally extended some distance westward into the present Nave, terminating at the other end in an Eastern apse. But further explorations are necessary before this idea can be regarded as an established fact. Those who believe that the chancel is not Roman, assign its origin to S. Augustine himself, so that, in any theory, S. Martin's is the oldest existing church in England. Others (including the present writer) are still convinced that portions both of the Nave and chancel are of Roman Workmanship.

6. FROM S. MARTIN'S CHURCH

TO THE

DANE JOHN, WATLING STREET, THE CASTLE, S. MILDRED'S CHURCH, &c.

NEW DOVER ROAD.

The pleasantest way from S. Martin's to the town is by the path which leads past the grounds of Barton Court to the New Dover Road. This is in the same direction as the road from the church back to Longport, and a little to the left of it. By the New Dover Road we reach the Cattle Market and the ancient site of S. George's Gate, the alternative name of which Newingate, is sufficient to show that this was not the original approach to the city from the east.

WATLING STREET.

The earliest road we shall find if we follow the line of the city wall, which here comes into view, by the raised terrace which bounds the Cattle Market. We soon reach a bridge. Here stood the old **Riding Gate.** Outside it was the meeting point of three Roman roads. One led to Richborough; one, now the Stone Street, to Lympne; the third was the **Watling Street,** leading on

the one hand to Dover, on the other to London and Chester. The street inside the gate is still called Watling Street, but so thoroughly had Roman Canterbury, at all events at this point, been destroyed, that the true line of the street was lost, and was discovered when the excavations for drainage revealed the foundations of Roman houses in the middle of the present road. The true line of the street however is given in its westward continuation, Beer Cart Lane, which leads to the original place of crossing the river. The actual Riding Gate has disappeared. It was constructed of Roman brick. Indeed there is good ground for supposing that this part of the city wall represents the line of Roman fortifications.

DANE JOHN.

Passing the bridge, we enter the ground known as the Dane John. This, which from time immemorial was open ground for the amusement of the citizens, was laid out and planted, in the early part of last century by Alderman Simmons, whose munificence is com memorated by the obelisk on the conical mound. This mound is one of two interesting puzzles presented to antiquarians in connection with the spot. However old the line of wall may be, the mound is older, for the wall at this point takes a bend obviously to include the mound inside it. Another mound exists just outside the wall and a third occupied the site of the present London, Chatham and Dover Station. The present shape of the mound is most unusual, but originally it was in the ordinary bell shape, lower and larger in circumference. By removing ground from the outside and placing it at the top, the present conical shape has been produced. The other puzzle is to account for the name which appears in various forms, as Dangon, Danzon, Dungeon and

Dungel. Some suggest that it is connected with a Donjon or Castle Keep, but it was not the Castle Keep. Others think that the Dane John may be the true form, and that the mound is a Danish earthwork. But it seems of earlier date than the Danish invasion. Visitors therefore are quite at liberty to construct a theory of their own.

THE CASTLE.

Those who desire to visit a few of the less remarkable but still interesting features of Canterbury, may take the path immediately opposite the Dane John Gates. This leads up to the Castle, of which the shell of the Norman keep remains and is now used as a coal store for the Gas Works. The Castle was evidently new at the time of Domesday Book, as we are told that fourteen of the King's burgesses had been transferred to the Abbot of S. Augustine's in exchange for the Castle. Here, or in an adjacent prison, were confined the last Protestant Martyrs who suffered in Queen Mary's reign. They were burned in a field beyond the railway, just one week before the death of the Queen herself. The spot has been marked by a memorial.

S. MILDRED'S.

Behind the Castle is S. Mildred's Church, next to S. Martin's the most interesting of the parish churches in Canterbury. Roman remains were visible here a century ago, and still in the south wall are massive quoins of the oolite which we have learned to recognise as probably Roman material. Note further in the exterior Roman tiles and Tudor chequer flint work; in the interior, the carved bench heads of the stalls in the chancel, the font cover, a representation of S. Mildred in one of the south windows, and the monuments, especially one to Thomas Cranmer, nephew of the Archbishop.

THE POOR PRIESTS' HOSPITAL.

From S. Mildred's, Stour Street leads to the Poor Priests' Hospital. For a time the Grey Friars were received on their arrival in England in 1224, by the Provost of the Poor Priests' Hospital. But the foundation here is assigned to Archdeacon Simon Langton, brother of the great Archbishop Stephen Langton, 1240. The endowment is now used for the Middle Schools, which are therefore called the Simon Langton Schools.

THE BLACK FRIARS.

Continue in the line of Stour Street, across the High Street, by Best Lane. On the left is the Friars' Bridge with a picturesque view. Down the river we see the ruins of the buildings of the Black Friars or Dominicans, which stood on both banks and were connected by a bridge now destroyed. Their churchyard was used as an archery, or as it was called Artillery Ground. The name was preserved in Artillery Street, now King Street, the continuation of Best Lane. The first turning on the left in King Street, takes us to the Refectory of the Friars, now used as a Unitarian Chapel.

S. ALPHEGE.

Beyond, from King Street, S. Alphege Lane turns on the right to S. Alphege Church. The tower seems the oldest part of the Church. Note within, the stair of the rood loft, a small brass on one of the pillars, the font cover and the indications of date given by the windows. One of the original lancets was opened out at the restoration of the church. The east windows are new, but traces of the earlier windows are preserved above the altar. By the door observe in the list of rectors, no less than five in 1351, the year of the black death. Opposite is a most interesting parish map of the eighteenth century, in which the name Artillery Street is entered, as above stated.

7, WALKS ROUND CANTERBURY.

A few hints may be of service to those who spend two or three days at Canterbury, but we have space only for the barest notes.

1. To HARBLEDOWN (supposed by some to be Chaucer's Bob-up-and-down). By Westgate to S. Dunstan's Church. The porch is older than the church; here Henry II stripped to perform his penance at the tomb of S. Thomas. In the Roper vault is the head of Sir Thomas More. His daughter Margaret Roper, lived opposite the church, at Roper House, of which the gate to the brewery alone remains. At a distance of about half-a-mile by the London Road we reach the Hospital of S. Nicholas at Harbledown, which was founded by a Lanfranc as a lazar house for lepers. Here Henry II dismounted on his visit of penitence, and here Erasmus and Colet were offered the shoe of S. Thomas to kiss. The crystal ornament of the shoe is not improbably that still shown in the bottom of a bowl, among the various interesting objects which may be seen on application to the Sub-Prior. Below the Hospital is a well, known as the Black Prince's Well. If time permits ask for direction to return by Whitehall.

2. The Pilgrims' Way. This diverges from the London Road to the left, by the mill before we reach Harbledown. By this extremely ancient track, tin was brought from Cornwall to Thanet, long before pilgrimage was thought of. It leads to Bigberry Wood, in which is an ancient British Camp. From this the British track may be followed on return to Tonford Manor, and across the river to Thanington, or from Tonford more pleasantly by the fields.

3. S. Stephen's, Tyler Hill: turn to the left at the top of the hill, back by Clergy Orphan School.